



# **RED ONE<sup>®</sup>**

## **OPERATION GUIDE**

**MYSTERIUM<sup>®</sup> AND MYSTERIUM X<sup>®</sup>**



**[WWW.RED.COM](http://WWW.RED.COM)**

## TABLE OF CONTENTS

<b>DISCLAIMER</b> .....	3	RED LCD / RED EVF / HD-SDI / HDMI Display Elements.....	27	Color .....	53
Copyright Notice.....	3			Gain.....	54
Trademark Disclaimer.....	3	<b>BASIC OPERATION</b> .....	29	Tone .....	55
Compliance.....	3	Power Up / Down.....	29	Flut .....	56
Industrial Canada		Operating Camera using		Viewfinder Menu .....	56
Emission Compliance		RED Charger .....	30	False Color (Previously	
Statements.....	3	Recharging Batteries using		Color) .....	56
Federal Communications		RED Charger .....	30	Meter.....	59
Commission (FCC)		First Time Use - Setting Up		Assists.....	63
Statement.....	3	Your RED ONE .....	31	Zebras .....	66
Australia and New		Master / Slave Camera		Intensity (Previously Dark	
Zealand Statement.....	4	Configuration .....	31	Detail) .....	69
Japan Statements.....	4	Connecting Media.....	32	Open Gate.....	69
European Union		Project Setup .....	33	Audio .....	69
Compliance Statements.....	4	Resolution.....	33	Line Level Inputs .....	70
<b>BEFORE YOU START</b> .....	5	Time Base.....	34	Microphone Level Inputs.....	70
Important Safety Instructions .....	5	Quality .....	34	Headphone .....	70
<b>THEORY OF OPERATION</b> .....	8	Recording .....	34	Volume (Master) .....	71
MYSTERIUM® Sensor.....	8	Playback.....	35	Volume Left.....	71
MYSTERIUM X® Sensor .....	8	Back Focus Adjustment .....	36	Volume Right.....	71
Image Processing.....	9	<b>SENSOR MENU CONTROLS</b> .....	38	Mix .....	71
Audio Recording.....	9	Sensitivity .....	38	<b>SYSTEM MENU CONTROLS</b> .....	72
Line Level Inputs.....	9	ISO Rating .....	38	Sound .....	72
Microphone Level Inputs .....	9	Color Temp .....	39	REC Enable .....	72
Video Monitoring Outputs.....	10	Auto WB .....	39	Output Level.....	72
RED EVF / BOMB EVF /		Tungsten.....	39	48V MIC .....	73
RED LCD.....	11	Daylight.....	39	Media.....	73
Record Indicator .....	12	Manual WB .....	39	Pre-Record.....	73
Recording Errors .....	12	Trim .....	40	Unmount .....	75
Master / Slave Camera		Shutter Menu.....	42	Format.....	75
Configuration .....	13	Genlock .....	42	Change.....	75
Digital Magazines .....	13	Mode .....	43	Reset.....	76
Metadata .....	13	Speed .....	43	Project .....	76
Clip Naming Conventions .....	13	Syncro .....	44	Status .....	77
Power Consumption .....	15	Phase.....	44	Slate .....	78
<b>CAMERA CONTROLS,</b>		Varispeed .....	45	Configure .....	79
<b>CONNECTORS AND</b>		Varispeed.....	46	Timecode .....	82
<b>DISPLAYS</b> .....	16	Ramp .....	46	QT Proxies .....	84
Camera Controls.....	16	Frame Rate .....	46	Monitor .....	84
Left Front of Camera .....	16	Time.....	48	Frame Guide .....	85
Rear of Camera .....	17	End Rate .....	48	Preview .....	89
Joystick Operation .....	19	Time-Lapse .....	48	Test Signal .....	89
Power On / Off switch.....	20	Enable.....	49	PVW Refresh (Formerly	
Camera Connectors.....	21	Speed .....	49	HD-SDI) .....	91
Right Side of Camera .....	21	Step Print.....	50	EVF Refresh .....	91
Rear of Camera .....	22	Interval.....	50	Setup .....	92
Camera Displays.....	23	Burst Type .....	50	Preferences .....	92
Camera LCD Status		<b>AUDIO / VIDEO MENU</b>		Maintenance .....	101
Display .....	23	<b>CONTROLS</b> .....	51	Setting System Clock.....	107
RED EVF.....	24	View.....	51	Remote.....	109
BOMB EVF .....	25	RAW.....	51	Program .....	110
RED LCD .....	26	REDcolor .....	51	<b>APPENDIX A: UPGRADING</b>	
External HD-SDI or HDMI		Video .....	51	<b>CAMERA FIRMWARE</b> .....	114
Monitors .....	26	Look.....	52	Verify Current Camera	
				Firmware.....	115

# RED ONE® OPERATION GUIDE

Upgrade Procedure .....	115	Data Not Saved During Export.....	128	Connecting .....	141
<b>APPENDIX B: MANAGING DIGITAL MEDIA.....</b>	<b>118</b>	<b>APPENDIX D: INPUT / OUTPUT CONNECTORS.....</b>	<b>129</b>	Jam SYNC .....	141
Media types .....	118	Right Side of Camera.....	129	Genlock.....	142
Formatting Media .....	118	Timecode Input / Output .....	129	Operation.....	142
Re-formatting Media.....	121	Aux / RS232 Port.....	130	Setup.....	142
Media Capacity Remaining Status .....	122	Viewfinder (RED EVF) Interface.....	131	Formtating Media.....	143
Remove Media from Camera (Unmount) .....	122	Monitor (RED LCD) Interface.....	131	Recording.....	143
Procedure A .....	123	Line Level / Microphone Level Audio Inputs.....	131	Clip Naming Conventions .....	143
Procedure B .....	123	Line Audio Output.....	133	Camera Position / Slate / Camera ID .....	143
Procedure C .....	124	Headphone Audio Output.....	133	<b>APPENDIX F: EXPOSURE TIPS – USING FALSE COLOR AND ISO.....</b>	<b>145</b>
Copying Media .....	124	USB-2 Master.....	134	Underexposure (~ 2 stops) .....	145
Erasing Media Using Macintosh OS X.....	124	USB-2 Slave .....	134	Overexposure (~ 2 stops) .....	147
Erasing Media Using Windows.....	125	Genlock Input .....	135	Appropriate Exposure.....	149
SD Memory Card / USB Memory Devices .....	125	Program (Dual-link) HD-SDI.....	135	Adjusting the ISO Rating .....	151
SD Memory Card .....	125	Preview HD-SDI.....	136	<b>APPENDIX G: POST PRODUCTION .....</b>	<b>153</b>
USB Memory Device.....	125	HDMI .....	136	Software Tools.....	153
<b>APPENDIX C: SAVING LOOK / USER PROFILE .....</b>	<b>126</b>	Rear of Camera .....	137	RED QuickTimecodec .....	154
Look.....	126	DC Power Input .....	138	REDCINE-X® .....	155
Export Look.....	126	Drive Interface .....	138	<b>APPENDIX H: POSSIBLE ERRORS, ISSUES AND SOLUTIONS.....</b>	<b>156</b>
Import Look.....	127	Auxiliary Power Outputs .....	139	<b>APPENDIX I: ACCESSORY OPTIONS .....</b>	<b>160</b>
User Profile .....	127	<b>APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION.....</b>	<b>140</b>	<b>APPENDIX J: MENU MAPS .....</b>	<b>161</b>
Export User Profile .....	127	Preparation.....	140		
Import User Profile .....	128				

## RED ONE® Operation Guide

Camera Build 31 Version 31.6.16 Beta

June 22, 2011

## DISCLAIMER

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## COMPLIANCE

### INDUSTRIAL CANADA EMISSION COMPLIANCE STATEMENTS

This Class A digital apparatus complies with Canadian ICES-003.

Cet appareil numérique de la classe A est conforme à la norme NMB-003 du Canada.

### FEDERAL COMMUNICATIONS COMMISSION (FCC) STATEMENT



This equipment has been tested and found to comply with the limits for a Class A digital device, pursuant to part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference when the equipment is operated in a commercial environment. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instruction manual, may cause harmful interference to radio communications. Operation of this equipment in a residential area is likely to cause harmful interference in which case the user will be required to correct the interference at his own expense.

**CAUTION: If the device is changed or modified without permission from Red, the user may void his or her authority to operate the equipment.**

## AUSTRALIA AND NEW ZEALAND STATEMENT

**Attention:** This is a Class A product. In a domestic environment this product may cause radio interference in which case the user may be required to take adequate measures.

## JAPAN STATEMENTS

この装置は、情報処理装置等電波障害自主規制協議会（VCCI）の基準に基づくクラスA情報技術装置です。この装置を家庭環境で使用すると電波妨害を引き起こすことがあります。この場合には使用者が適切な対策を講ずるよう要求されることがあります。

## EUROPEAN UNION COMPLIANCE STATEMENTS



Red declares that the equipment described in this document has been tested and is in conformance with the requirements of the European Council EMC Directive 2004/108/EC, Low Voltage Directive 2006/95/EC, RoHS Directive 2002/95/EC and WEEE Directive 2002/96/EC.

This declaration is based upon compliance of the product to the following standards:

- EN 55022, Information Technology Equipment - Radio Disturbance Characteristics
- EN 55024, Information Technology Equipment - Immunity Characteristics
- EN 61000-3-2, Limits for harmonic current emissions
- EN 61000-3-3, Limits for harmonic current emissions
- EN 60065, Audio, video and similar electronic apparatus, Safety requirements



The Waste Electrical and Electronic Equipment (WEEE) mark applies only to countries within the European Union (EU) and Norway. This symbol on the product and accompanying documents means that used electrical and electronic products should not be mixed with general household waste. For proper treatment, recovery and recycling, please take this product to designated collection points where it will be accepted free of charge. Alternatively, in some countries you may be able to return your products to your local retailer upon purchase of an equivalent new product.

Disposing of this product correctly will help save valuable resources and prevent any potential negative effects on human health and the environment, which could otherwise arise from inappropriate waste handling. Please contact your local authority for further details of your nearest designated collection point. Penalties may be applicable for incorrect disposal of this waste, in accordance with your national legislation.

For business users in the European Union, If you wish to discard electrical and electronic equipment, please contact your dealer or supplier for further information.

### Responsible party:

Red Digital Cinema.

20291 Valencia Circle

Lake Forest, CA 92630 USA

## BEFORE YOU START

Congratulations on your purchase of a RED ONE camera. This operation guide covers cameras equipped with MYSTERIUM® and MYSTERIUM X® sensors. Please read the safety instructions, then carefully unpack the camera body and accessories. If there is any physical damage or missing components for your camera body and any accessories, please file a support ticket at [www.RED.com/support](http://www.RED.com/support).



*RED ONE Camera*

## IMPORTANT SAFETY INSTRUCTIONS

### **READ BEFORE USING YOUR CAMERA**

- Heed all cautions and warnings in these instructions.
- Read these instructions before operating the camera and accessories.
- Follow these instructions while operating the camera and accessories.
- Keep these instructions with the camera and accessories at all times.
- DO NOT attempt to modify, dismantle or open your camera, lens or other accessory as doing so may expose you to electric shock and serious injury. There are no user-serviceable parts inside. Alteration or repairs made to the camera, lens or other accessory, except by a RED authorized service facility, will void the Limited Warranty. Users are not permitted to make design changes or otherwise modify the operation of the camera, lenses or other accessories, without the express written approval of RED DIGITAL CINEMA®.
- Only use attachments/accessories specified by RED.
- Install camera and accessories in accordance with the manufacturer's instructions.

# RED ONE® OPERATION GUIDE

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- Avoid imaging of laser beams as they may cause damage to the sensor.
- DO NOT use the camera or accessories near water. Avoid exposing your camera to moisture. The unit is not waterproof, so contact with water could cause permanent damage to the unit as well as electric shock and serious injury to the user. DO NOT use the camera in the rain or under other conditions with high moisture and immediately remove the power source if exposed to moisture.

**WARNING: To reduce the risk of fire or electric shock, do not expose the camera or accessories to rain or moisture.**

- DO NOT expose your camera to excessive vibration or impact (shock). Be careful not to drop your camera. Internal mechanisms may be damaged by severe shock. Mechanical alignment of optical elements may be affected by excessive vibration.
- **ELECTROMAGNETIC INTERFERENCE:** The use of devices using radio or other communication waves may result in the malfunction or interference with the unit and/or with audio and video signals.
- Clean only using a dry cloth. When cleaning your camera, remember that it is not waterproof and moisture can damage electronic circuitry. DO NOT rinse or immerse any element of the camera, lens or other accessory, keep them dry at all times. DO NOT use soaps, detergents, ammonia, alkaline cleaners, and abrasive cleaning compounds or solvents. These substances may damage lens coatings and electronic circuitry.
- Maintain sufficient ventilation - DO NOT block any ventilation openings or obstruct cooling fan airflow.

**CAUTION: The RED ONE camera ventilation openings require a minimum .40" (1cm) clearance between the camera and any objects. Ventilation should not be impeded by any objects blocking or partially covering the ventilation openings. If this caution is not followed, overheating and possible damage to the camera may occur.**

- DO NOT operate or store near any heat sources such as radiators, heat registers, stoves, or any other apparatus that produce heat. Store in a protected, level and ventilated place. Avoid exposure to temperature extremes, damp, severe vibration, strong magnetic fields, direct sunlight or local heat sources during storage. Remove any batteries from the camera before storage. The recommended storage and usage temperatures for your camera, lenses and other accessories are:
  - Operating range: 0°C to +40°C (32°F to 104°F)
  - Storage range: -20°C to +50°C (-4°F to 122°F)

If there are any performance issues with your camera or accessories within this operating range, please file a support ticket on [www.RED.com/support](http://www.RED.com/support).

- Do not bypass the third prong of the grounding-type plug on the power cord for the AC Power Adapter or the RED Charger. A grounding-type plug has two blades and a third "grounding" prong. The third prong is provided for your safety. A grounding-type plug shall be connected to an outlet with a protective earthen connection. If the grounding-type plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
- Protect the AC Power Adapter or the RED Charger power cord from being pinched, walked on or driven on to prevent the plug from being pulled out of the socket.
- Unplug the camera and accessories from power during lightning storms or when unused for long periods of time.

# RED ONE® OPERATION GUIDE

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**CAUTION:** The power cord plug for the AC Power Adapter is used as the power disconnect. To disconnect all power from the AC Power Adapter, unplug the power cord plug from the wall outlet. During use, the power cord plug should remain easily accessible at all times.

- Lithium Ion batteries may be subject to special handling requirements pursuant to federal and local laws. Please refer to specific shipping instructions included with your battery regarding proper transport of your battery. Do not handle your battery if it is damaged or leaking. Disposal of batteries must be in accordance with local environmental regulations. For example, California law requires that all rechargeable batteries must be recycled by an authorized recycle center. Storing batteries fully charged or in high temperature conditions may permanently reduce the life of the battery. Available battery capacity may also be temporarily lessened after storage in low temperature conditions.

**WARNING:** Do not expose the battery to excessive heat.

**WARNING:** Danger of explosion if an incorrect battery is charged in the RED charger or used to power the camera and accessories. Replace only with the same or equivalent type battery.

**CAUTION:** Refer all service and repair to qualified RED service personnel. To reduce the risk of electric shock, DO NOT perform any servicing other than that contained in the operating instructions.

## THEORY OF OPERATION

The RED ONE Digital Cinema camera provides high performance digital imaging over a wide range of frame rates and optical formats including Super 35mm, 35mm and Super16mm. The camera is supplied as standard with a PL mount, and may be configured with 19 mm rods to accommodate most cinematography lenses, matte boxes and follow focus systems. Adaptors for 15mm offset studio and 15mm lightweight rods are also available.

In addition to compatibility with existing PL mount cinematography lenses; a select range of S35/35mm format PL mount prime and zoom lenses are available from RED DIGITAL CINEMA.

Other lens mounts, including Canon FD, and Nikon F are available from RED and 3rd parties, permitting the use of Nikkor and Canon photographic lenses. To use these mounts the PL mount must be removed. It is recommended that this should be done only in a dust-free environment, as the sensor and optical path will be exposed to the elements during this process.

A B4 mount to PL mount adaptor is also available to permit use of 2/3" HD lenses on the RED ONE camera. The optical coverage it provides is equivalent to S16 mm. Hence, the maximum recording resolution with these lenses will be 2K RAW. (2048 x 1152 pixel progressive scan)

## MYSTERIUM® SENSOR

The MYSTERIUM sensor has been specifically designed for use with the RED ONE camera, and provides variable frame rate imaging over 1 - 25 fps in 4.5K, 1 - 30 fps in 4K, 1 - 60 fps in 3K resolution, and 1 - 120 fps in 2K resolution record modes.

Native color balance for the MYSTERIUM sensor is 5,000 degrees Kelvin, but may be electronically compensated for any color temperature in the range 1,700 to 10,000 Kelvin. White Balance presets are available for Tungsten (3200K) and Daylight (5600K) lighting; the camera may also calculate a color neutralizing White Balance value using a standard white card technique.

The MYSTERIUM sensor and associated image processing electronics are capable of delivering approximately 11 stops of dynamic range and may be operated over an ISO rating range of 100 to 2000 ISO.

**NOTE: MYSTERIUM sensor based cameras may not be downgraded to firmware prior to Build 16.**

## MYSTERIUM X® SENSOR

The MYSTERIUM X sensor has been specifically designed for use with the RED ONE camera, and provides variable frame rate imaging over 1 - 30 fps in 4K, 1 - 60 fps in 3K resolution, and 1 - 120 fps in 2K resolution record modes.

Native color balance for the MYSTERIUM X sensor is 5,000 degrees Kelvin, but may be electronically compensated for any color temperature in the range 1,700 to 10,000 Kelvin. White Balance presets are available for Tungsten (3200K) and Daylight (5600K) lighting; the camera may also calculate a color neutralizing White Balance value using a standard white card technique.

The MYSTERIUM X sensor and associated image processing electronics are capable of delivering approximately 13 stops of dynamic range and may be operated over an ISO rating range of 100 to 6400 ISO.

**NOTE: MYSTERIUM X sensor based cameras may not be downgraded to firmware prior to Build 30.**

## IMAGE PROCESSING

The digital images received from the MYSTERIUM or MYSTERIUM X sensors are formatted as pixel defect corrected (but not color processed) RAW data - similar to digital RAW stills cameras.

The sequence of RAW images received from the sensor is compressed using proprietary 12-bit REDCODE™ RAW compression. The REDCODE RAW data recorded is independent of the RGB signal monitored in the monitoring path. ISO, White Balance and other RGB color adjustments made to the RGB monitoring path are not burned into the recorded 12-bit REDCODE RAW data.

REDCODE RAW images can be stored on Compact Flash, RED-DRIVE®, RED-RAM® or RED-RAID® media.

The camera's RGB monitoring path independently converts the sequence of RAW images received from the sensor to white balanced 10-bit 1280 x 720 pixel RGB 4:4:4 video. This signal may be modified using ISO, White Balance and other RGB color adjustments and provides monitor feeds for the RED EVF, BOMB (Pro) EVF, RED LCD, Preview HD-SDI and HDMI outputs.

If a specific set of RGB image processing values are desired to be repeatable on-set, a LOOK file may be created either by the camera or the REDCINE-X™ application software.

## AUDIO RECORDING

The RED ONE includes four channels of analog audio input processing, Peak Level meter, headphone monitor and 2-channel balanced analog audio output. Audio is digitized at 24-bit depth and 48 KHz and recorded in synchronization with video and timecode to the attached media. Digital audio is also embedded in the HDMI, Preview and Program HD-SDI outputs.

Line Level and Microphone Level analog audio input signals are routed via a high quality A/D and pre-amplifier, whose gain stage may be controlled using the Input Level control to achieve the desired audio reference / recording level.

To assist with audio operating reference level setup, the camera provides a color-coded 3dB per division Peak Level meter with 0dBu (-20dBFS) Witness Mark in the Graphical User Interface.

Peak Level meter range is -34dBu to +20dBu (-54dBFS to 0dBFS) and provides clip indication.

## LINE LEVEL INPUTS

Line level audio inputs are designed to operate at unity gain (0dB **Input Level**); therefore an appropriate line output level should be established by your field production mixer or other external signal source.

Reference signal level for Line inputs is 0dBu / 0.775 volts RMS / -20dBFS when operating at 0dB **Input Level**. The maximum input signal that can be applied before the onset of input signal clipping is +18dBu / 6.5 volts RMS / - 2dBFS. I.e. this setting supports a guaranteed minimum of 18dB of input signal headroom above reference, plus the maximum available Signal to Noise Ratio for the resulting 24-bit digital recording.

## MICROPHONE LEVEL INPUTS

The recorded signal levels of Microphone inputs are affected by the sensitivity of the microphone and the **Input Level** setting. Range is +36dB to +54dB, with a default value of +36dB. The camera operator should choose an **Input Level** that aligns the input signal to the reference line drawn vertically through the camera's PPM, indicating 0dBu.

This setting supports a guaranteed minimum of 18dB of input signal headroom above reference, plus the maximum available Signal to Noise Ratio for the resulting 24-bit digital recording.

## VIDEO MONITORING OUTPUTS

In its default configuration, the RED ONE camera can simultaneously support a RED EVF, RED LCD, 3 HD-SDI outputs and one HDMI output, with two of these outputs supporting full GUI overlay graphics.

Default setting for GUI support is RED EVF and RED LCD. However, if either one of these is not present, full GUI overlay support is automatically enabled on HD-SDI and HDMI outputs.

**RED EVF:** 1280 x 848 resolution RGB 4:4:4 progressive video display with Surround View, frame guides and safe action / title overlays, zebra and false color exposure overlays, waveforms, camera status and operation menus.

**BOMB (Pro) EVF:** 1280 x 848 resolution RGB 4:4:4 progressive video display with Surround View, frame guides and safe action / title overlays, zebra and false color exposure overlays, waveforms, camera status and operation menus. Can display either the upper 784 lines or lower 784 lines of the 1280 x 848 pixel viewfinder output.

**RED LCD:** 1024 x 600 resolution RGB 4:4:4 progressive video display with Surround View, frame guides and safe action / title overlays, zebra and false color exposure overlays, waveforms, camera status and operation menus.

**HD-SDI (2):** Also referred to as Program HD-SDI. When in record mode, these connectors provide two extra copies of the HD-SDI PREVIEW signal. When in playback mode, these connectors provide a dual-link 10-bit RGB 4:4:4 video signals conforming to SMPTE 372M.

**PREVIEW HD-SDI:** 1280 x 720 resolution 10-bit 4:2:2 video output (720p 50.00 /59.94 Hz).

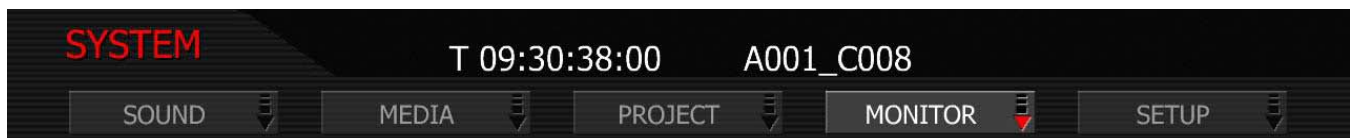
**PREVIEW HDMI:** 1280 x 720 resolution 10-bit 4:2:2 video output (720p 50.00 /59.94 Hz).

**NOTE:** If a RED EVF or RED LCD is connected, the PREVIEW HD-SDI and HDMI outputs will provide Surround View, frame guides, safe action / title, and timecode / clip name. If both a RED EVF and RED LCD are connected, PREVIEW HD-SDI and HDMI outputs only support Surround View.

**NOTE:** Only if a RED EVF or RED LCD is connected, the HDMI output can also support a 1280 x 848 resolution video output with Surround View, frame guides, safe action / title, timecode / clip name, waveform, and camera status and operation menu overlays. This signal should be compatible with the majority of DVI based SXGA+ computer monitors.

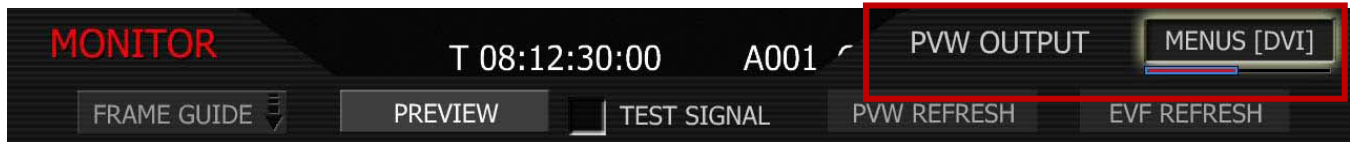
To select between these modes perform the following:

1. Push the SYSTEM menu button.
2. Using joystick, select MONITOR. Push the joystick in or down to select.



3. Using the joystick, select PREVIEW.

- Twist joystick to select MENUS (DVI) or VIDEO (720p) in the PVW OUTPUT box above the EVF REFRESH box - default is VIDEO (720p).



- To set selection and exit the menu, push the EXIT button or move the joystick up two times (x2).

The Preview Output setting will be held in camera memory. Once it is set it will not need to be re-set when power cycling the camera.

## RED EVF / BOMB EVF / RED LCD

The optional RED LCD, RED EVF and BOMB (Pro) EVF are specialized video monitors, that may be attached to the camera body, and provide a variety of user tools to assist framing, focus and exposure.

The RED EVF provides a 1280 pixel x 848-pixel resolution progressive scan color image equivalent to viewing a 17" reference color monitor from a distance of approximately 4 ft.

The BOMB EVF can display either the upper 784 lines or lower 784 lines of the 1280 x 848 pixel viewfinder output. To toggle between these two options, simultaneously press both User Key 3 and User Key 4, located on the front surface of the BOMB EVF.

**IMPORTANT: For optimal performance, the BOMB EVF should be operated after an approximate 15 minute warm-up time.**

Surround View, which is an additional visible area outside the actual recorded image.

Frame guidelines show common film presentation and television formats such as 2.40:1 and 1.85:1, picture center, and/or television aspect ratios such as 16:9, 14:9 and 4:3.

Focus is aided by the high resolution of the displays, 1:1 Focus Check function, and two user selectable waveform based focus assist meters.

Exposure is aided by dual zebras a false color meter and Luma and RGB histograms.

System information including instantaneous frame rate, sensitivity, shutter speed, color temperature, recording format, clip name, timecode, battery and media remaining is provided in the RED LCD or RED EVF monitor outputs, and the rear status display on the camera back.

For applications where a RED LCD, RED EVF or BOMB (Pro) EVF are not desired – for example working on a crane – the Surround View video, frame guides, and exposure overlays are also available on the Preview HDMI and Preview HD-SDI output, providing remote camera monitoring up to 200 ft away.

**NOTE: When exiting OPEN GATE mode, the BOMB EVF will display a color bar test pattern for one (1) frame.**

RED EVF and BOMB (Pro) EVF in SYNC refresh mode may experience a temporary video blanking when:

- Exiting MAGNIFY (Image Zoom) at 4K resolution
- Changing Project RESOLUTION
- Changing Varispeed frame rate

External monitors may experience a temporary disturbance when:

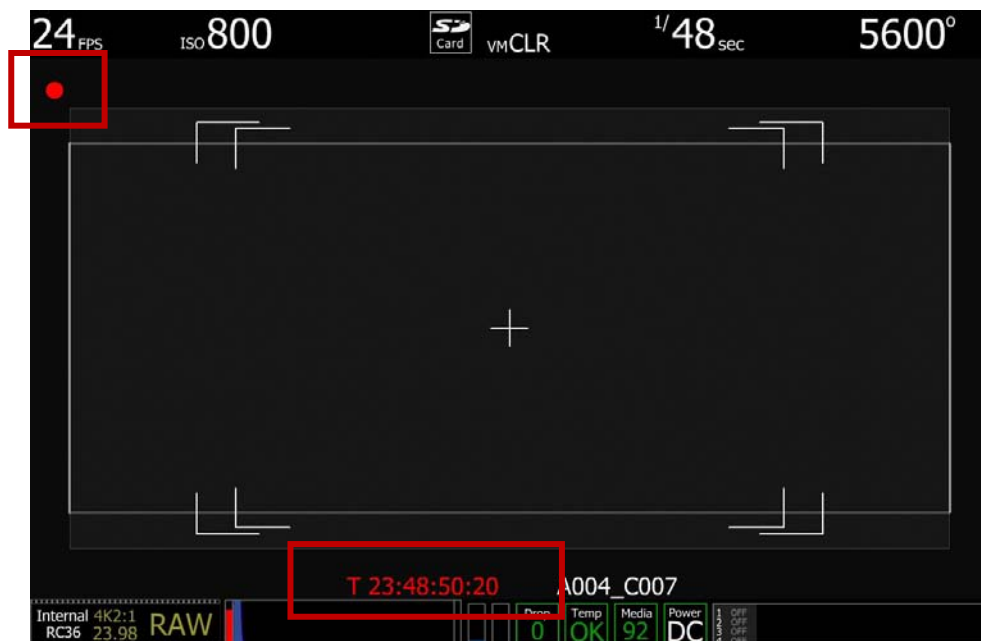
# RED ONE® OPERATION GUIDE

- Enabling first / disabling last audio channel
- Entering and exiting MAGNIFY (Image Zoom)

## RECORD INDICATOR

When recording, the RED ONE camera provides a variety of record indications (tallies):

- Timecode, normally displayed in white colored text, will turn Red
- A small Red dot will appear in the top left corner of any video monitoring outputs (RED LCD, etc...)
- The REC LED on the rear of the camera will turn Red
- If using an EVF, the LED on the front will turn Red when the Tally is set to TALENT. Refer to SYSTEM MENU CONTROL > SETUP > PROGRAM > [TALLY](#).



## RECORDING ERRORS

**RECORD ERROR: NO\_DIGIMAG:** is displayed if media is not present for recording. Connect media to camera. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#) for detailed information.



**RECORD ERROR: INCOMPATIBLE\_DIGIMAG:** is displayed if media is not set up properly. Reformat media as necessary. Refer to [FORMATTING MEDIA](#) under APPENDIX B: MANAGING DIGITAL MEDIA for detailed information and instructions.



## MASTER / SLAVE CAMERA CONFIGURATION

Master / Slave configuration is used to connect 2 cameras together for shooting 3D footage. For complete information on connecting and operating cameras in a master / slave configuration, refer to [APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION](#).

## DIGITAL MAGAZINES

REDCODE RAW compressed video, time code, audio and metadata may be recorded to on-board or attached digital media devices including:

**REDFLASH** : RED speed verified Compact Flash cards of 8 or 16GB capacity.

**REDMAG™**: A solid-state flash media based Digital Magazine of 64, 128 or 256GB capacity.

**RED-DRIVE**: A hard disk media based Digital Magazine of 320 or 640GB capacity.

**RED-RAM**: A solid-state flash media based Digital Magazine of 64 or 128GB capacity.

Each clip is recorded with a unique clip name and with all the appropriate elements of the clip – REDCODE RAW files and QuickTime Reference files placed in a clip folder (.RDC)

▼	Folder	A011_05013M.RDM	May 1, 2008, 12:18 AM	--	Folder
▶	Folder	A011_C001_05015C.RDC	May 1, 2008, 12:18 AM	--	Folder
▼	Folder	A011_C002_050167.RDC	May 1, 2008, 12:18 AM	--	Folder
	File	A011_C002_050167_001.R3D	May 1, 2008, 12:20 AM	2 GB	REDCODE RAW R3D
	File	A011_C002_050167_002.R3D	May 1, 2008, 12:21 AM	549.4 MB	REDCODE RAW R3D
	File	A011_C002_050167_F.mov	May 1, 2008, 12:21 AM	64 KB	QuickTime Reference Movie
	File	A011_C002_050167_H.mov	May 1, 2008, 12:21 AM	64 KB	QuickTime Reference Movie
	File	A011_C002_050167_M.mov	May 1, 2008, 12:21 AM	64 KB	QuickTime Reference Movie
	File	A011_C002_050167_P.mov	May 1, 2008, 12:21 AM	64 KB	QuickTime Reference Movie
▶	Folder	A011_C003_05016A.RDC	May 1, 2008, 12:21 AM	--	Folder

All clips are in turn placed in a root directory (.RDM) The root directory (folder) contains all the clips recorded on that specific piece of digital media, so copying of clips from the digital magazine to backup media may be performed by a single drag and drop operation.

For additional information, refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

## METADATA

RED ONE cameras record Metadata, which is data that describes the precise characteristics of the picture and sound data, in each frame of footage. This may include camera specific setup information, project and clip management information, Edge code, Time code, date and GMT, lens parameters, audio settings and any video image processing information.

## CLIP NAMING CONVENTIONS

### SINGLE CAMERA CONFIGURATION

When you push record, the camera names the clip being recorded on the digital media. The format of the clip name is Camera Letter + Reel Number + Month + Day + \*\* where \*\* is a two digit alphanumeric random number generated by the camera for each file

E.g. A001\_C002\_0502A6.RDC

Where: A = camera A, 001 = reel 001, C002 = clip 002, and 0502 = May 02

And A6 is a two digit alphanumeric random number generated by the camera. This number helps avoid duplicate file names if two cameras are inadvertently named A on the same set.

Three cameras identified as A, B and C can therefore have individually recognizable clips:

A001\_C001\_0502\*\*.RDC                      B001\_C001\_0502\*\*.RDC                      C001\_C001\_0502\*\*.RDC

A single camera identified as A can have individually recognizable reel numbers, such as:

A001\_C001\_0502\*\*.RDC                      A002\_C001\_0502\*\*.RDC                      A003\_C001\_0502\*\*.RDC

A single camera identified as A can have individually recognizable clip numbers, such as:

A001\_C001\_0502\*\*.RDC                      A002\_C002\_0502\*\*.RDC                      A003\_C003\_0502\*\*.RDC

**NOTE: Even if the same Reel number and / or camera name are reused, the use of the two random characters generates non-duplicate file names, such as:**

A001\_C001\_0502A6.RDC                      A001\_C001\_050267.RDC                      A001\_C001\_0502F8.RDC

Under normal operation, the reel number increments each time the camera formats a new piece of digital media, up to a maximum value of 999. However the reel number may be manually reset at any time to 001 or other desired value.

## MASTER / SLAVE CAMERA CONFIGURATION

For complete information on clip naming conventions for recorded media from cameras in a master / slave configuration, refer to [APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION](#).

## SMPTE TIMECODE

As each recording is made, the RED ONE camera records two independent timecode tracks.

Edge Code is a SMPTE timecode track that always starts at 1.00.00.00 on the first frame of each piece of digital media. It is a sequential code that is continuous from frame to frame and also between clips. Edge Code is equivalent to RUN RECORD as used on broadcast cameras.

Timecode is a SMPTE timecode track that syncs to the camera's clock, or if operated in Jam Sync mode, syncs to an externally supplied SMPTE master timecode signal. It is therefore a sequential code that is continuous from frame to frame, but discontinuous between clips.

**NOTE: Timecode and Edge Code are only output from the 5-pin timecode connector if OUTPUT is enabled in the [TIMECODE](#) setup menu, but are always embedded in HD-SDI.**

When in Varispeed or Time-lapse recording modes, the timecode counters are updated at the same frame rate as the recording. This means valid SMPTE timecode is created without count jumps that would affect clip playback or editing. If using an external timecode source with Jam Sync enabled, the clip's master time reference point is the first frame of the recorded clip.

When in Loop Record mode, the Edge Code will become discontinuous between clips, because frames copied into the cache memory are discarded. This may lead to problems with applications that assume a continuous timecode sequence. It is therefore recommended that Timecode be selected when operating in this recording mode.

## POWER CONSUMPTION

A Mysterium sensor based RED ONE camera draws approximately 75 Watts (with MYSTERIUM X sensor approximately 80 Watts) in a typical accessory configuration. At this power consumption a RED-BRICK 140Wh battery will run the camera for about 90 minutes. The camera is normally cooled by passive convection from the camera body, assisted as required by a fan.

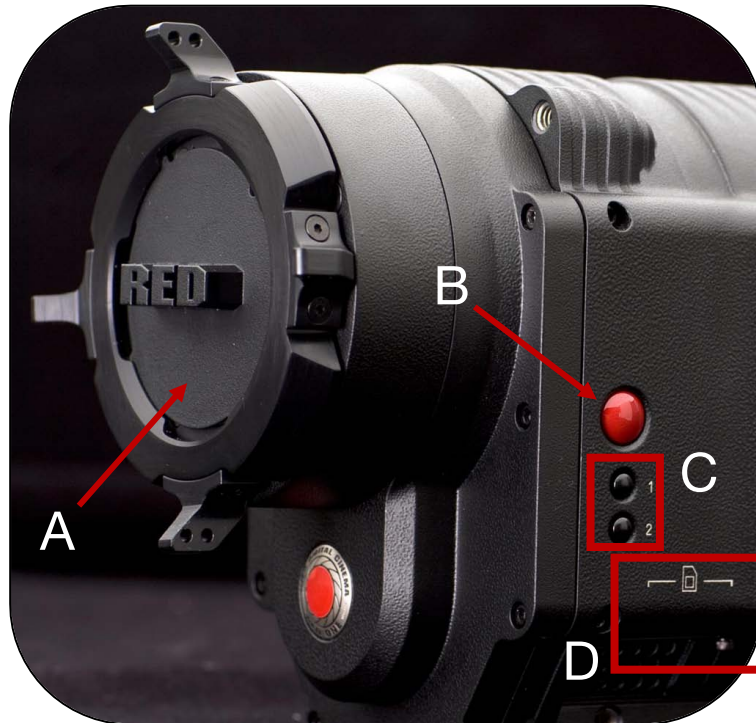
## CAMERA CONTROLS, CONNECTORS AND DISPLAYS

This section describes the physical controls, connectors and displays on the RED ONE camera body.

### CAMERA CONTROLS

#### LEFT FRONT OF CAMERA

This section describes the physical controls on the RED ONE camera body.



<b>A</b>	PL Lens Mount Cover	<b>B</b>	Record Button
<b>C</b>	User Keys 1 and 2	<b>D</b>	SD Memory Card

*Figure 1 – Left Front Camera Controls*

A PL Lens mount is provided as standard with the RED ONE camera. The mount is compatible with the majority of S35mm, 35mm and S16mm cinematography lenses. In addition, broadcast B4 mount lenses may be used if the camera is equipped with the optional B4 to PL mount optical converter.

The PL Lens mount (A) includes a 4-pin S4/i data interface. This allows the camera to gather lens metadata from lenses supplied by RED and Cooke Optics, Ltd. using S4/i protocol.

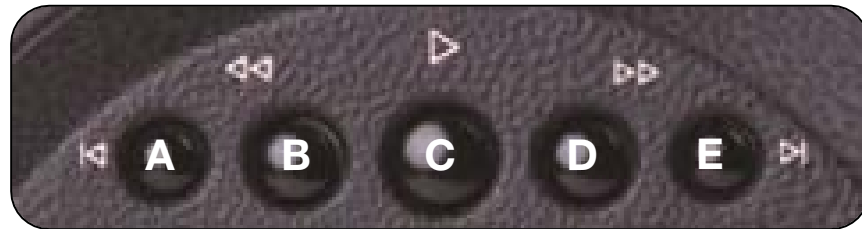
On the left side of the camera body is a RECORD key (B) and two User Keys (C). User Key 1 is pre-assigned to [AUTO WB](#) and User Key 2 is pre-assigned to 1:1 FOCUS CHECK. Focus check zooms in the image to allow for precise focus adjustment. These assignments can be changed in the KEYMAP preferences menu. Refer to SYSTEM MENU CONTROLS > SET UP > PREFERENCES > [KEY-MAP](#).

**NOTE:** If User Key 2 assignment is changed, FOCUS CHECK is still available through the EVF buttons. Refer to CAMERA DISPLAYS > [RED EVF](#) for additional information.

# RED ONE® OPERATION GUIDE

An SD Memory Card slot (D) is located below User Key 2, which supports most SD Cards of up to 1GB capacity. It is not possible to store video or audio data to the card SD card, however it may be used for camera firmware upgrades and to store [USER PROFILE](#) and [LOOK](#) files.

## REAR OF CAMERA



<b>A</b>	Clip Start / Previous Clip	<b>C</b>	Clip Play / Pause	<b>E</b>	Clip End / Next Clip
<b>B</b>	Play Reverse	<b>D</b>	Fast Forward		

*Figure 2 – Rear Upper Playback Camera Controls*

- A. Cues the Clip to its Start Frame. If already at the Start Frame, pushing this key again will cue to the Start Frame of the previous clip recorded on the digital media, if one exists.
- B. FRW – Plays the clip back in reverse. Each push of this key cycles clip playback between – 1 x, - 2 x and - 8 x speed playback.
- C. PLAY/PAUSE - Used to enter [PLAYBACK](#) mode and to initiate playback of the last recorded clip. Push once to enter Playback mode, a second time to start playback. Once in clip playback, this key acts as a Play/Pause toggle.
- D. FFW - Plays the clip at higher speeds. Each push of this key cycles clip playback between 1 x, 2 x, 8 x and 32 x speed playback.
- E. Cues the Clip to its End Frame. If already at the End Frame, pushing this key again will cue to the Start Frame of the next clip recorded on the digital media, if one exists.

Rotating the joystick allows cycling through available clips while in playback mode. Refer to [JOYSTICK OPERATION](#).

**NOTE: It is not necessary to exit Playback mode prior to the next recording. To exit playback mode, either push the RECORD key, or push the EXIT key to the left of the joystick.**

When in playback, all cursors will be disabled, and the camera provides a clean feed of the recorded video signal at 1280 x 720 resolution on the Preview [HD-SDI](#) and [HDMI](#) outputs.

Depending on the capture frame rate, pull down will be added to create a standard 1280 x 720 progressive scan 59.94Hz or 50.00 Hz high definition video signal. SMPTE timecode is embedded on the Preview HD-SDI output, and both Preview HD-SDI and HDMI outputs provide up to 4 independent channels of 24-bit 48KHz audio.

**NOTE: If [PLAYBACK MODE](#) preference is set to 1080p, HD Preview HD-SDI and HDMI outputs will switch to 1920 x 1080p progressive scan 10-bit 4:2:2 at 23.98, 24.00, 25.00 or 29.97 fps.**

**NOTE: If [PLAYBACK LOOK](#) preference is set to CLIP, the color adjust metadata will be read from the recorded clip. If set to CAMERA, the metadata used are the current camera settings.**

<b>A</b>	User Menus Select	<b>F</b>	UNDO / Alternate Action
<b>B</b>	Sensor Menu	<b>G</b>	System Menu
<b>C</b>	Audio / Video Menu	<b>H</b>	Record Start / Stop
<b>D</b>	EXIT Menu	<b>I</b>	Record/Ready (OK) LED
<b>E</b>	Joystick	<b>J</b>	LCD Display

On the rear of the camera, several buttons surround a daylight readable LCD status display (J).

- A: **SENSITIVITY** menu.
- B: **SHUTTER** menu
- C: **COLOR TEMPERATURE** menu.

1. Navigate to the desired menu you wish to program the A, B or C key to.
2. Press and hold the desired key until external monitors display "User button A/B/C has been assigned to this menu."

The selected key will now be programmed to the new menu destination. To reset keys to default settings, go to [RESTORE](#). A reboot of the camera may be necessary to restore defaults.

# RED ONE® OPERATION GUIDE

Below the LCD status display are the Joystick (E), Exit (D), Undo / Alternate Action (F) and **RECORD** (H) buttons, plus the **SENSOR** (B), **AUDIO** (C) and **SYSTEM** (G) menu buttons. The camera control menus are logically grouped under these last three buttons to provide streamlined camera operations.

The status display reports key camera status values, and is complimented by two LED's (I): the REC LED provides record status (illuminates Red when recording), while the OK LED indicates the camera is ready for operation (illuminates Green when ready).

## UNDO / EXIT BUTTONS

- **EXIT** (D) will exit the menus.

## SHORTCUTS

- Press and hold **UNDO** (F) and **SYSTEM** (G) menu buttons at the same time to navigate to the last displayed menu before exiting.
- Press and hold **UNDO** (F) and **EXIT** (D) buttons at the same time to unmount media from the camera. Refer to **REMOVE MEDIA FROM CAMERA (UNMOUNT)** under APPENDIX B: MANAGING DIGITAL MEDIA.
- Press and hold **UNDO** (F) and press in on **JOYSTICK** (E) to display the current camera build version on the camera LCD display.
- Press and hold **UNDO** (F) and press **CLIP START/PREVIOUS CLIP** button to cycle the HD-SDI and HDMI output between VIDEO [720p] and MENUS [DVI]. Refer to SYSTEM MENU CONTROLS > MONITOR > **PREVIEW**.

## JOYSTICK OPERATION

- **Left/Right** to navigate menu selections.
  - **Up** to go previous screen (will exit menu when at top level).
  - **Down** to go to next menu (similar to Push to select a menu item).
- 
- **Rotate** (turn/twist like a knob) changes value in highlighted box.
  - **Push** (like a button) to enter a selection.



## POWER ON / OFF SWITCH

Power on/off switch (A) is located on the lower rear of the camera. Press once to power up/power down the camera.



A	Power ON / Off Switch
---	-----------------------

*Figure 4 – Rear Lower Camera Controls*

## CAMERA CONNECTORS

### RIGHT SIDE OF CAMERA

This section describes the physical connectors on the RED ONE camera body. For detailed description and operation refer to [APPENDIX D: INPUT/OUTPUT CONNECTORS](#).



A	Headphone	H	USB Slave
B	Program HD-SDI (A)	I	Audio Out
C	Program HD-SDI (B)	J	Timecode
D	Preview HD-SDI	K	Audio In Ch 1 – 4 (1-2 Upper Left - Right, 3-4 Lower Left - Right)
E	Video Genlock	L	Viewfinder for RED EVF
F	HDMI Out	M	Monitor for RED LCD
G	USB Master	N	Aux / RS232

*Figure 5 – Right Side Camera Connections*

The right side of the camera contains all the video, audio and time code inputs and outputs.

From top left to bottom right, these comprise a [3.5mm stereo headphone](#) (A), and four DIN 1.0/2.3 video connectors that support [Program HD-SDI](#) (B, C), [Preview HD-SDI](#) (D) and [Video](#) (E).

Next is an HDMI output (F), a [USB](#) (G) to connect the camera to another camera or to connect a USB memory device to update camera firmware, a [USB-2 “slave” port](#) (H) to connect the camera to another camera or computer based controller, a 5-pin mini-XLR audio output (I), a [5-pin timecode input/output](#) (J) and [four \(4\) 3-pin mini-XLR](#) (K). Finally there are two 16-pin push lock LEMO connectors (L, M) that provide video, communications and power for a [RED EVF](#) (L) and [RED LCD](#) (M), and a 10-pin push lock LEMO connector (N) supporting the [Aux/RS232](#) port that can interface to a variety of B4 lenses and lens motor control devices.

One 6-inch length DIN 1.0 / 2.3 to BNC video adaptor cable and one 9-inch length 3-pin mini-XLR to mini-XLR cable plus a mini-XLR to full size XLR adaptor are provided with the camera.

Additional video and audio adaptor cables may be ordered online at [www.RED.com/store](http://www.RED.com/store).

**NOTE:** Cameras shipped prior to Sept 15th 2008, may have an earlier revision of the audio board and no S4/i pins installed in the P/L mount. Contact RED customer service about appropriate audio cables to use with these systems, and hardware upgrade options.

## REAR OF CAMERA



<b>A</b>	Aux Power / GPIO A	<b>C</b>	Camera Power 11.5 – 17V DC Input
<b>B</b>	Aux Power / GPIO B	<b>D</b>	e-SATA Interface (to RED-DRIVE or RED-RAM digital magazine)

*Figure 6 – Lower Rear Camera Connectors*

On the rear of the camera are the two **4-pin Auxiliary Power** (A, B), **6-pin camera system POWER input** (C) and a **16-pin DRIVE interface** (E).

Each Auxiliary Power / GPIO connector can supply 1.75 amps of unregulated 11.5 – 17V DC to accessories such as range finders or low power lens motors. The upper connector provides a GPI trigger (user programmable but defaulted to Record Start / Stop) and a Record Tally output. The lower connector provides a GPI trigger (user programmable but defaulted to Record Start / Stop – for Time-lapse set to TIM-LAPSE in GPIO preferences) and a Frame Recorded Tally output.

The **DRIVE** interface supplies power and data over e-SATA protocols to record REDCODE (TM) RAW compressed video data, metadata and audio to RED-DRIVE or RED-RAM digital media.

## CAMERA DISPLAYS

The LCD status display mounted at the rear of the RED ONE camera provides a snapshot of the camera setup.

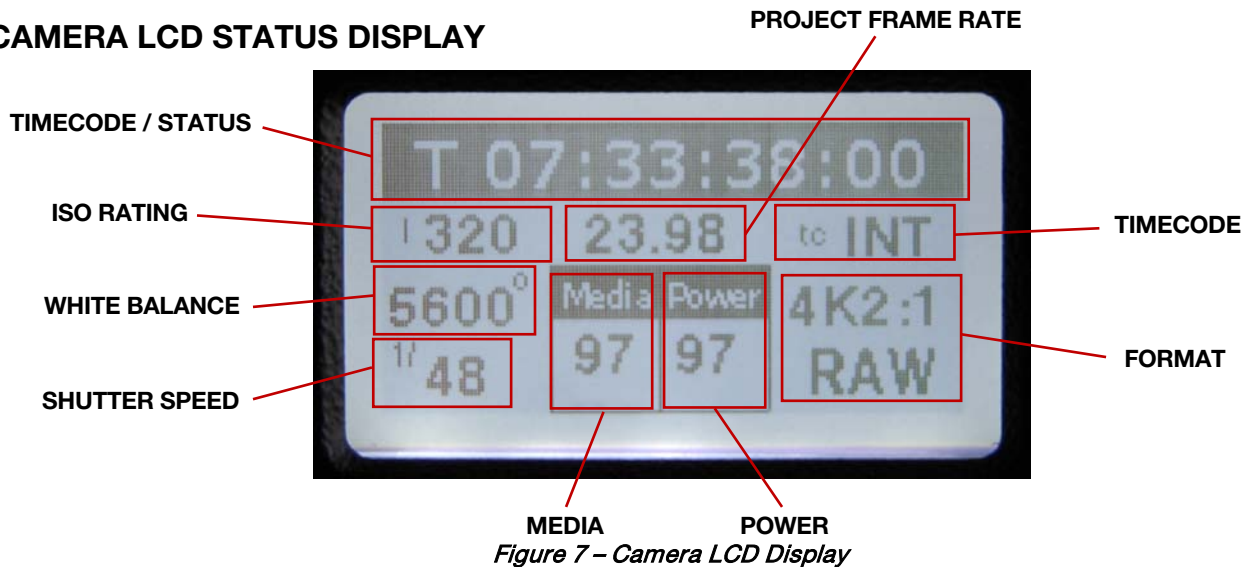
RED LCD and RED EVF monitors are factory preset digital displays. There are no saturation, peaking or contrast adjustments as found on analog monitors to correct color reproduction.

Monitor outputs on the RED ONE camera are set up for REDcolor gamma and color space.

Image intensity can be adjusted to compensate for ambient lighting conditions. For the RED LCD, use the Up / Down keys on top of the display. For the RED EVF use the rotary encoder.

To assist with exposure, all monitor outputs can display a dual Zebra pattern and a False Color exposure meter overlaid on the video. In addition the RED EVF and RED LCD outputs can display a RGB histogram, and RAW sensor data exposure meter with individual R, G, B channel clip "stop lights".

### CAMERA LCD STATUS DISPLAY

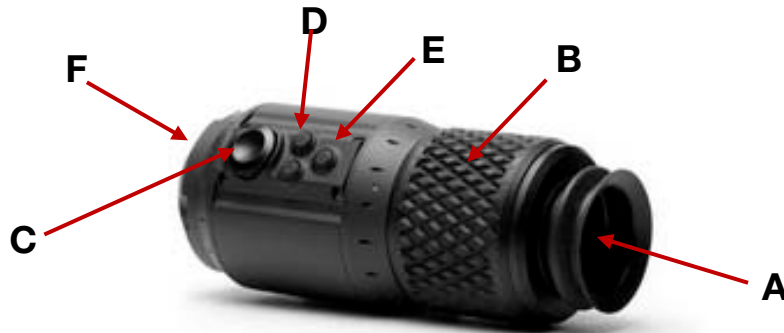


The LCD status display elements include:

- **Timecode / Status:** Displays current timecode value, clip name or system messages
- **ISO Rating:** Displays current exposure rating
- **Project Frame Rate:** Displays the project frame rate, 23.98 fps in this example
- **Timecode:** Displays timecode lock status
- **White Balance:** Displays current color temp
- **Media:** Displays remaining media capacity in %
- **Power:** Displays remaining battery capacity in % (as shown) or connection to DC power
- **Shutter Speed:** Displays current exposure time
- **Format:** Displays video recording format, 4K RAW in this example

**NOTE:** The timecode value reported is Edge Code or Timecode, as selected by the user in the **TIMECODE** menu. During recording, the Clip Name is reported in this display field.

## RED EVF



*Figure 9 – RED EVF*

The RED EVF comprises the following components:

- A. High-resolution color display: Provides a 1280 pixel x 848-pixel resolution progressive scan color image equivalent to viewing a 17" reference color monitor from a distance of approximately 4 ft.
- B. Focus ring: May be adjusted for optimal subject focus for your eye. Available diopter range is +1.5 to -2.0.
- C. Rotary encoder/switch: Used to adjust a variety of parameters. These include the EVF Intensity, but also camera parameters such as Ch1 Audio Level or Ch 2 Audio Level, and Shutter speed, Varispeed frame rate and ISO setting. **For detailed information on enabling and using this feature, go to [EVF MENU](#) under **DISPLAY** in **PREFERENCES** under **SETUP** in **SYSTEM MENU CONTROLS**.**
- D. Two (2) programmable USER KEY 3 and 4 buttons. When looking from the side of the RED EVF, USER KEY 3 is on the top and USER KEY 4 is on the bottom.
  - Default setting of USER KEY 3 is COLOR (turns FALSE COLOR - [EXPOSURE](#) On/Off).
  - Default setting of USER KEY 4 is VIEW RAW (toggles the [VIEW](#) between REDColor and RAW).
  - USER KEY 3 and 4 can be programmed. Refer to **SYSTEM MENU CONTROLS > PREFERENCES > [KEY-MAP](#)**.
- E. One (1) fixed function button.
  - The fixed function button (located closest to the focus ring) selects 1:1 FOCUS CHECK (Image Zoom) mode. When selected this shows the central region of the [MYSTERIUM](#) sensor in native 4K resolution.

**NOTE: This function is not available during RECORD.**

- F. Tally Light: Illuminates during recording. Can be turned off through **SETUP > PROGRAM > FEED > [TALLY](#)**.

# RED ONE® OPERATION GUIDE

## BOMB EVF

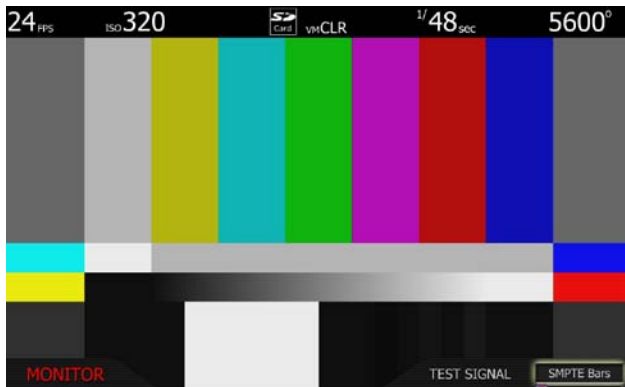


Figure 9 – BOMB EVF

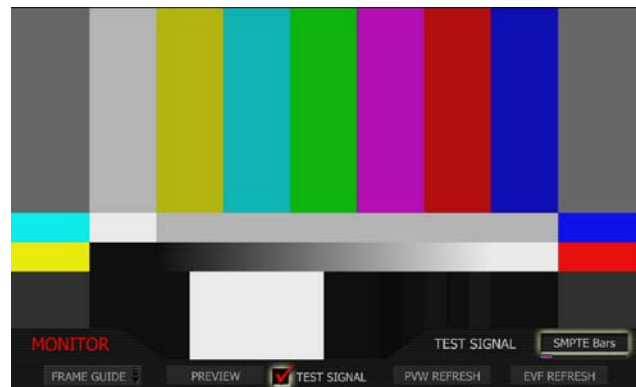
The BOMB EVF comprises the following components:

- A. High-resolution color display: Provides a 1280 pixel x 784-pixel resolution progressive scan color image equivalent to viewing a 17" reference color monitor from a distance of approximately 3' 3" (1 m).

**NOTE: The BOMB EVF can display either the upper 784 lines or lower 784 rows of the 1280 x 848 pixel viewfinder output. To toggle between these two options, simultaneously press both User Key 3 and User Key 4.**



Upper 784 Lines



Lower 784 Lines

- B. Focus ring: May be adjusted for optimal subject focus for your eye. Available diopter range is +2.0 to -5.0.

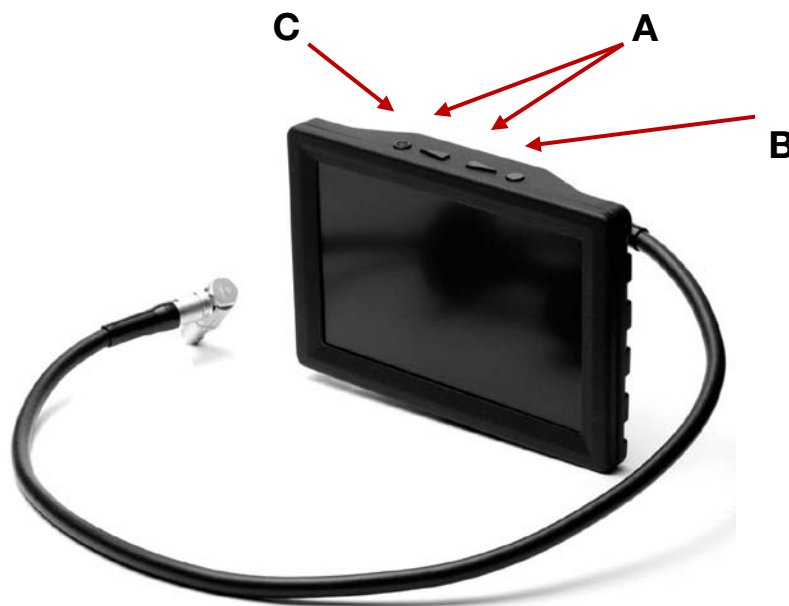
**NOTE: The White ring at the end of the focus ring allows you to use a wax pencil or similar to mark individual focus positions to expedite set-up operations when multiple camera operators are using the same camera or BOMB EVF.**

# RED ONE® OPERATION GUIDE

- C. Two (2) programmable USER KEY 3 and 4 buttons. When looking from the front of the BOMB EVF, USER KEY 3 is on the right and USER KEY 4 is on the left.
- Default setting of USER KEY 3 is COLOR (turns FALSE COLOR - [EXPOSURE](#) On/Off).
  - Default setting of USER KEY 4 is VIEW RAW (toggles the [VIEW](#) between REDColor and RAW).
  - USER KEY 3 and 4 can be programmed. Refer to SYSTEM MENU CONTROLS > PREFERENCES > [KEY-MAP](#).
- D. Tally Light: Illuminates during recording. Can be turned off through SETUP > PROGRAM > FEED > [TALLY](#).

**IMPORTANT:** For optimal performance, the BOMB EVF should be operated after an approximate 15 minute warm-up time.

## RED LCD



*Figure 8 –RED LCD*

Two (2) round and two (2) triangular buttons are located on top of the RED LCD.

- The two triangular buttons (A) in the center are used to increase or decrease backlight intensity.
- Right button (B) switches display between Video plus Frame Guides and Menus, to Video plus Frame Guides only.
- Left button (C) is User Key 5 and can be programmed. Refer to [KEY-MAP](#) under PREFERENCES in SET UP under SYSTEM MENU CONTROLS.

## EXTERNAL HD-SDI OR HDMI MONITORS

External monitors can be connected to the camera through the HDMI and HD-SDI (2) ports located on the side of the camera. Refer to [CAMERA CONNECTORS](#).

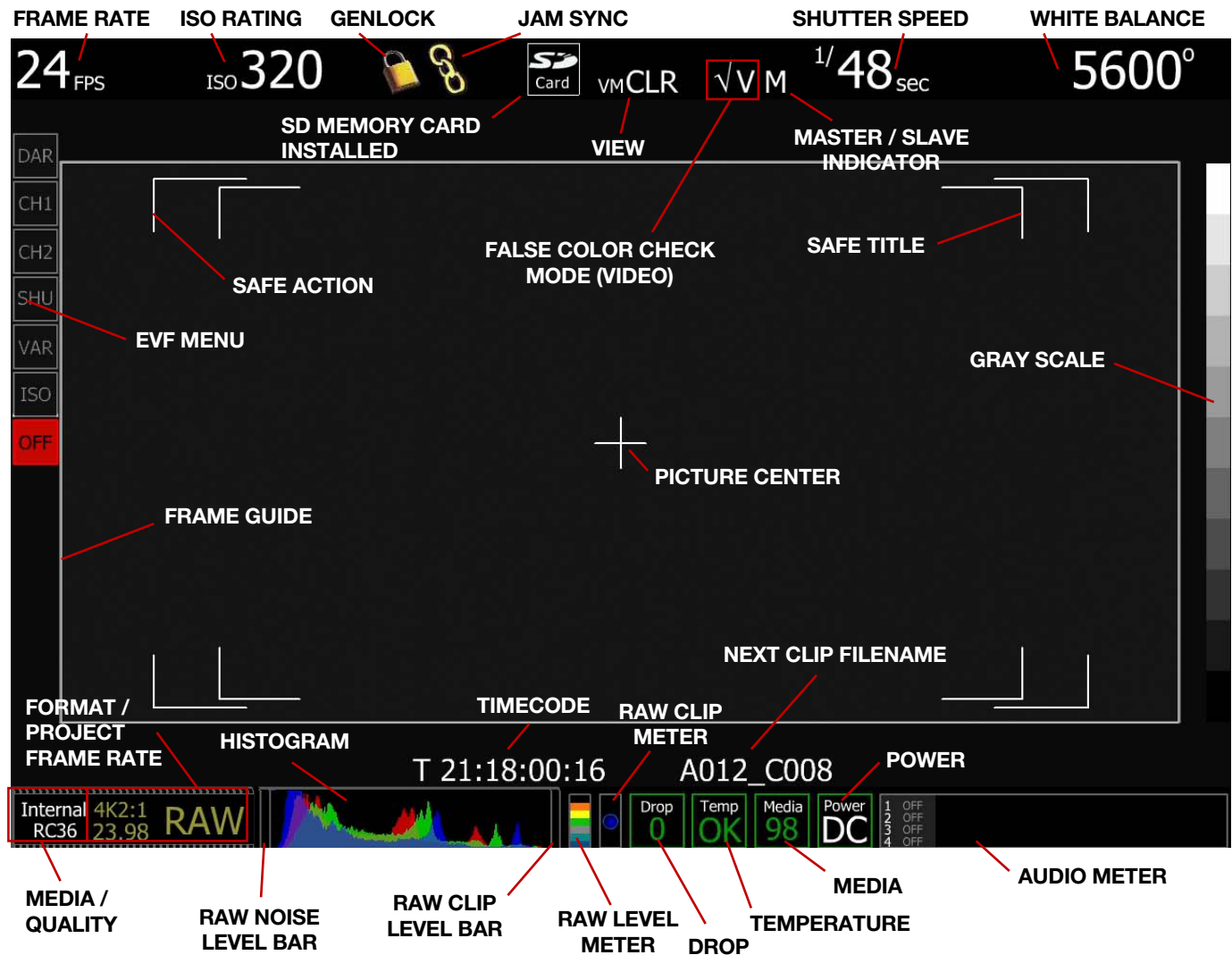
To aid external monitor alignment, the RED ONE camera provides a range of test signals including SMPTE Bars, Back and White Fields, Luma and Chroma Ramps, and a Chip Chart. Refer to SYSTEM MENU CONTROLS > MONITOR > [TEST SIGNAL](#).

# RED ONE® OPERATION GUIDE

**NOTE:** The internal test signals cannot be recorded; they are provided to align external video recorders or monitors connected to the camera via the HD-SDI or HDMI ports.

## RED LCD / RED EVF / HD-SDI / HDMI DISPLAY ELEMENTS

The following is a general representation of elements displayed on RED LCD, RED EVF and external monitor outputs (HD-SDI, HDMI).



*Figure 10 – RED LCD Display*

The RED LCD status display elements include:

- **Frame Rate:** Current frame rate, 24 fps in this example
- **ISO Rating:** Displays current exposure rating
- **Genlock:** Displays current Genlock status
- **Jam Sync:** Displays current Jam Sync status
- **View:** Current view settings
- **False Color Check Mode:** Displays current false color check mode (video shown)

# RED ONE® OPERATION GUIDE

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- **Master / Slave Indicator:** Indicates camera as Master (M) or Slave (S) when cameras are connected together
- **Shutter Speed:** Current exposure time
- **White Balance:** Current color temp
- **Cursors:** Reference cursors – Safe Action, Safe Title, Picture Center
- **Frame Guide:** Film projection area
- **Timecode:** Current timecode value
- **Next Clip Filename:** Displays the filename of the next clip that will be shot
- **Media / Quality:** Specifies media location and REDCODE setting
- **Format:** Current video recording format, 4K RAW in this example
- **Project Frame Rate:** Current project frame rate, 23.98 fps in this example
- **Histogram:** Histogram of current view with under/overexposure bars on ends
- **Raw Level Meter:** Current sensor RAW peak exposure levels
- **Raw Clip Meter:** Current sensor RAW clipping status
- **Raw Noise Level Bar:** Relative area of pixels in noise at the sensor
- **Raw Clip Level Bar:** Relative area of pixels in clipping at the sensor
- **Drop:** Indicates the number of frames that have been dropped during recording of the clip
- **Temperature:** Current camera temperature status
- **Media:** Remaining media capacity in %
- **Power:** Remaining battery capacity in % or connection to DC power (as shown)
- **Audio Meter:** Current audio inputs and levels
- **EVF Menu:** Displays available EVF options (RED EVF Only)
- **Gray Scale:** Displays Gray Scale bar

## BASIC OPERATION

This section describes powering up/down and basic controls of the RED ONE camera and how to initiate a project.

### POWER UP / DOWN

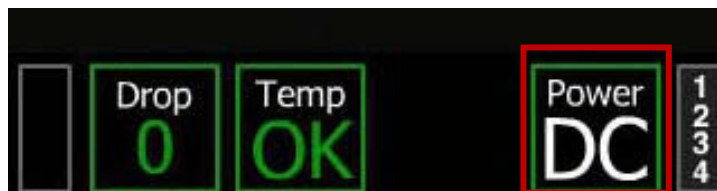
Power is supplied to the camera via a RED-BRICK battery (connected through a RED BATTERY PLATE, RED QUICKPLATE or RED CRADLE) or RED CHARGER connected to the POWER connector located at the rear of the camera.

- To power the camera up (turn on); push the [power on/off switch](#) once.
- To power the camera down (turn off); push the [power on/off switch](#) once.

During power up, PIN, Build and Version will display on the camera LCD display and all external monitors.



When powering the camera through direct DC power such as RED CHARGER, status is displayed on the camera's LCD Display and any external monitoring outputs as "Power DC".



When powering camera through RED-BRICK batteries, battery status is displayed on the camera's LCD Display as well as any external monitoring outputs as "Battery (with battery power percent remaining)".



## OPERATING CAMERA USING RED CHARGER

1. Plug the RED CHARGER into an AC power source between (120 – 240V).
2. Plug one end of the supplied 6-pin power cable into the AUX power output connector of the charger.
3. Plug the other end of the power cable into the POWER connector on the rear of the camera.
4. Turn on the charger.
5. When the LED above the RED CHARGER AUX power output connector turns green, you can turn on the camera. Refer to [POWER UP / DOWN](#).

**NOTE:** The maximum sustainable power load of the RED CHARGER is 100W @13.8V. The output of the charger is over current protected, and will shut down if an excess load condition occurs. If the output trips for any reason, remove any external loads from the camera, such as lights, motors etc, turn off the RED CHARGER and repeat the above procedure.

## RECHARGING BATTERIES USING RED CHARGER

When using the RED CHARGER, recharge time for a single RED-BRICK battery is 200 minutes. The battery can also be partially charged, to approximately 80% capacity, in 120 minutes. This RED CHARGER can sequentially charge two batteries with charging currents of up to 4A.

**NOTE:** When a cable is plugged into the 6-Pin LEMO auxiliary output connector of the charger, the battery charging process will suspend (pause). The AUX LED will illuminate and the LEDs on the charger will blink Green. Once the cable is unplugged, the charger will continue the previous charging sequence from the point of interruption.

1. Plug AC power cord into charger AC input and power source.
2. Turn the charger power switch ON.
3. Insert a battery into one of the two V-plate adapters. Insert second battery if desired.
4. Observe the charger LED. In addition, the charge status will read in 20% steps through the RED-BRICK battery LED array.



*RED-BRICK battery LED array*

5. Leave the battery to charge for the appropriate time as shown in the table (assuming battery is completely discharged).

*Charging RED-BRICK 140Wh using RED CHARGER*

Charge Amount% (Minutes)
80 (120)
100 (210)

6. Unplug the battery when the LED becomes steady Green and/or all the LEDs illuminate on the battery LED array.

## FIRST TIME USE - SETTING UP YOUR RED ONE

Before recording, the camera must be set up properly.

1. Physically set-up camera as desired.
2. Download the latest camera firmware from [www.RED.com/support](http://www.RED.com/support) and upgrade camera. Refer to [APPENDIX A: UPGRADING CAMERA FIRMWARE](#).
3. Perform a Black Shading Calibration. Refer to [BLACK SHADING](#) under MAINTENANCE in SETUP under SYSTEM MENU CONTROLS.
4. Verify Back Focus and adjust if necessary. Refer to [BACK FOCUS](#).
5. Connect digital media to camera. Refer to [CONNECTING MEDIA](#).
6. Set up your project (Resolution, Time Base, Quality, etc.) Refer to [PROJECT](#).
7. Format media. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).
8. Develop an exposure methodology using the camera tools (False Color, Histogram, etc.) and testing to find the "fat RAW negative" for various light conditions. For detailed information refer to this link: <http://reduser.net/forum/showthread.php?t=30055>
9. Frame, focus and record.

## MASTER / SLAVE CAMERA CONFIGURATION

For complete information on connecting and setting up cameras in a Master / Slave configuration, refer to [APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION](#).

## CONNECTING MEDIA

Insert the CF card with the manufacturer's label facing outward (away from camera body). Push the CF firmly into the CF slot, but without using excessive force to prevent damage.



**Or** insert the REDMAG with RED facing outward (away from camera body). Push the REDMAG firmly into the Side SSD slot, but without using excessive force to prevent damage.



**Or** attach a RED-DRIVE or RED-RAM magazine to the [DRIVE connector](#) (e-SATA port) located on the rear of the camera using the 16-pin e-SATA cable provided.



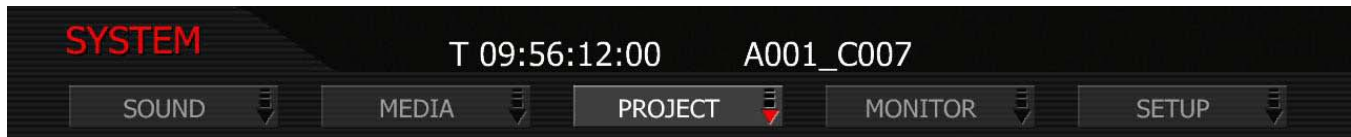
Go to SYSTEM > MEDIA > FORMAT to format REDFLASH, REDMAG, RED-DRIVE or RED-RAM.

**NOTE: Media not formatted to Build 31 may display as "INCOMPATIBLE". Media must be reformatted to Build 31.**

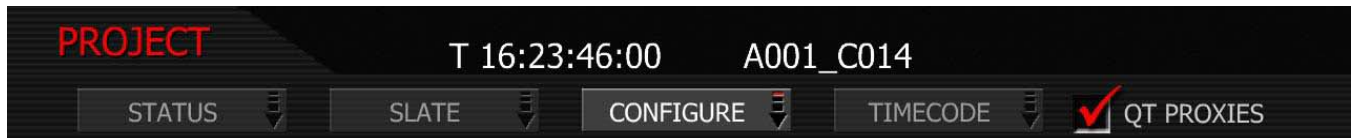
For additional information formatting media, refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

## PROJECT SETUP

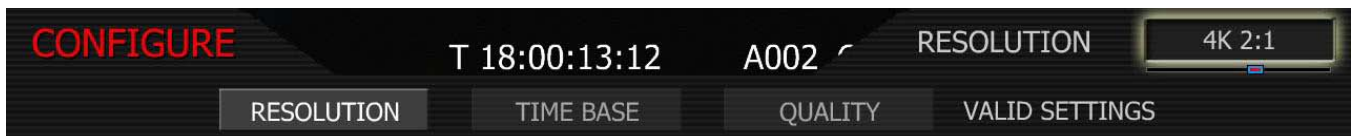
1. Push the SYSTEM menu button.
2. Using the joystick, highlight PROJECT. Push joystick in or down to select PROJECT.



3. Using the joystick, highlight CONFIGURE. Push joystick in or down to select.



4. CONFIGURE menu will be displayed.



5. Select each item to set up your project using the joystick. Push joystick in or down to enter.

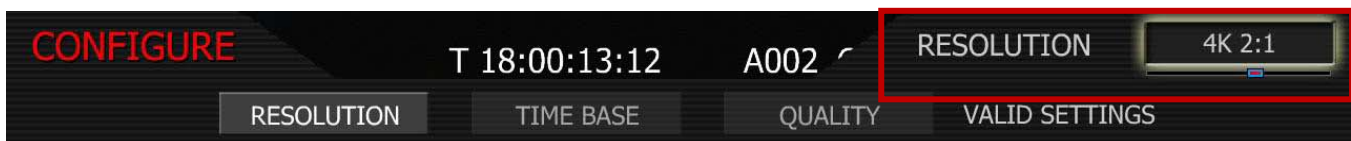
## RESOLUTION

Selecting RESOLUTION will highlight the upper right hand menu item and give you the following options:

- 2K 2:1      • 2K ANA      • 3K 16:9      • 4K 2:1      • 4K 16:9      • 4.5K WS
- 2K 16:9      • 3K 2:1      • 3K ANA      • 4K HD      • 4K ANA

Default resolution is 4K 2:1.

1. To view options, twist joystick.



2. Choose 4.5K, 4K, 3K or 2K, or 2:1 variants. Use 2K or 2K 2:1 for S16mm/B4 lenses.
3. Push joystick in or down to set the selected resolution.

**NOTE: A project can only support one project Time Base as this defines the frame rate to be used for timecode and for clip playback. It is also the primary frame rate for acquisition, but variable speed (over-crank and under-crank) recordings can be made above and below this base frame rate. On playback these recordings will be displayed at the Project Frame Rate**

**NOTE: If operating on a multi-camera production, enter a different Camera I.D for each camera using the SLATE menu; otherwise skip this step; the camera is ready to shoot.**

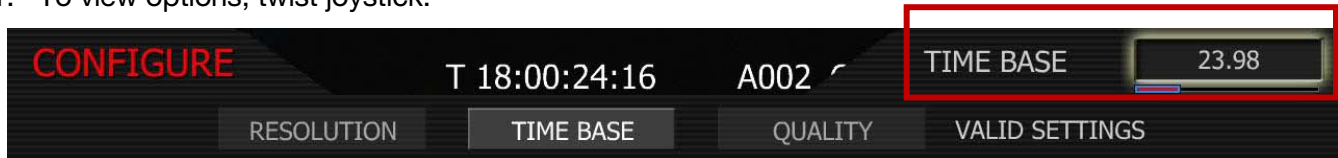
**NOTE: Non-speed verified CF cards are limited to 2K record resolution.**

## TIME BASE

Selecting TIME BASE will highlight the upper right hand menu item and give you the following fps options:

- 23.98
- 24.00
- 25.00
- 29.97
- 50.00
- 59.94

1. To view options, twist joystick.



2. Choose desired time base.
3. Push joystick in or down to set the selected time base.

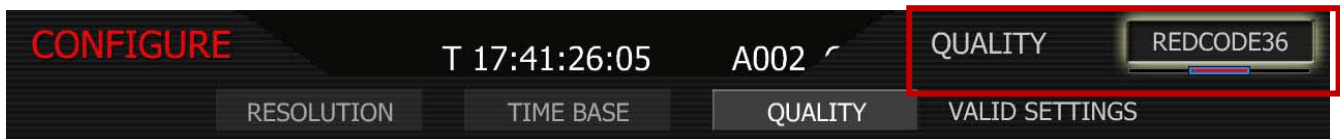
**NOTE: The time base establishes the base frame rate for a project, and so should not be adjusted. Use Varispeed if shooting above or below this base frame rate for slow motion effects.**

**NOTE: 2K and 3K record resolutions also support 50.00 and 59.94 fps Project Time Bases.**

## QUALITY

QUALITY allows you to choose between REDCODE 28, 36 and 42. Default quality is REDCODE 36.

1. To view options, twist joystick.



2. Choose between REDCODE 28, REDCODE 36 and REDCODE 42.
3. Push joystick in or down to set the selected quality.

**NOTE: Choosing REDCODE 36 or REDCODE 42 limits available frame rates and resolutions to CF cards.**

## RECORDING

Ensure a RED-DRIVE or RED-RAM is connected or a REDFLASH Compact Flash card or REDMAG is inserted in the camera. To record, use either of the RECORD buttons located on the rear and left side of the camera. Push once to begin recording, push again to stop recording. The camera will automatically create a file name for every clip recorded on the digital magazine or media.

REDCODE RAW data recordings store the Color Temperature and Exposure (ISO) and any RGB color processing values you use in the monitor path as metadata. This metadata is used in REDCINE-X or other post production software as initial white balance, exposure and color correction points i.e. you can change these if you wish when you process the RAW footage.

Timecode and Edge Code values used by the camera are Non Drop Frame (NDF); Drop Frame (DF) is not supported. Audio is captured at 48KHz 24-bit resolution per channel, uncompressed.

# RED ONE® OPERATION GUIDE

Digital media should be treated with equal care as exposed film or a videotape master. We recommend storing digital media that contains your footage in a secure location and backing up the data on another digital media, such as data tape or a hard disk drive.

Each clip is recorded to the digital media in a separate folder and with a unique clip name. To copy the clip from the digital media to a Macintosh or Windows computer, just drag and drop its folder to the computer's storage device. If you open the Clip folder, it will look like this:

▼	Folder	A011_05013M.RDM	May 1, 2008, 12:18 AM	--	Folder
▶	Folder	A011_C001_05015C.RDC	May 1, 2008, 12:18 AM	--	Folder
▼	Folder	A011_C002_050167.RDC	May 1, 2008, 12:18 AM	--	Folder
		A011_C002_050167_001.R3D	May 1, 2008, 12:20 AM	2 GB	RED RAW R3D
		A011_C002_050167_002.R3D	May 1, 2008, 12:21 AM	549.4 MB	RED RAW R3D
		A011_C002_050167_F.mov	May 1, 2008, 12:21 AM	64 KB	Quick... Movie
		A011_C002_050167_H.mov	May 1, 2008, 12:21 AM	64 KB	Quick... Movie
		A011_C002_050167_M.mov	May 1, 2008, 12:21 AM	64 KB	Quick... Movie
		A011_C002_050167_P.mov	May 1, 2008, 12:21 AM	64 KB	Quick... Movie
▶	Folder	A011_C003_05016A.RDC	May 1, 2008, 12:21 AM	--	Folder

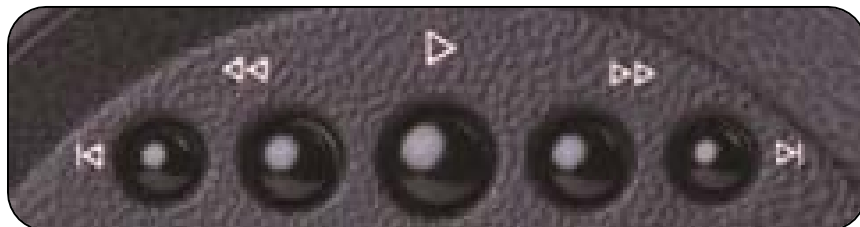
The Clip folders (.RDC) are held in a root directory (.RDM) on the digital magazine. In each folder there will be one or more REDCODE RAW data files (.R3D) containing RAW sensor data, plus audio and metadata, and four QuickTime reference movies, which allows a QuickTime Player to display the RAW data at \_F full, \_H high, \_M medium or \_P proxy resolutions.

Double click on one of the QuickTime reference movies to see a preview of the .R3D file. Playback frame rate will depend on the processor speed of your computer. If the frame rate is too low, select a smaller QuickTime movie.

**NOTE:** To operate with QuickTime under Macintosh OSX, install the supplied REDCODE RAW plug-in available at [www.RED.com/support](http://www.RED.com/support). Windows is not currently supported.

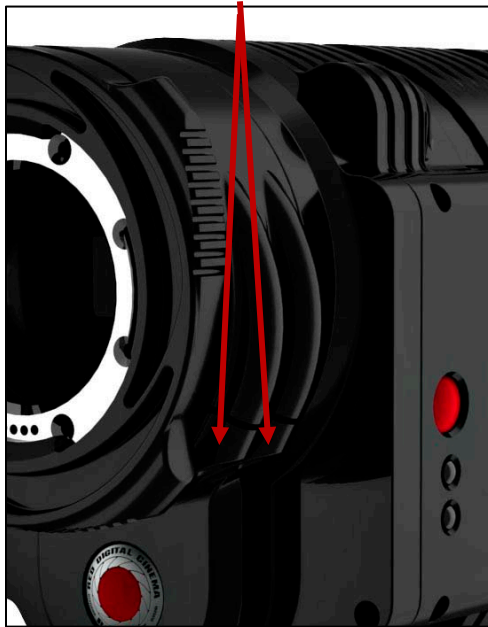
## PLAYBACK

Playback of recorded clips is available on-camera using the buttons located above the LCD display. Refer to CAMERA CONTROLS, CONNECTORS AND DISPLAY > CAMERA CONTROLS > [REAR OF CAMERA](#) for complete information.



## BACK FOCUS ADJUSTMENT

1. Level the camera on a stable surface or tripod.
2. Set a focus chart at a medium distance from the camera. (5 to 10 feet)
3. Attach a medium length prime lens to the camera, (50 to 75mm) and set the lens focus to match the appropriate distance the camera is away from the chart.
4. Using a 5/32" Allen wrench, loosen the two (2) screws on the focus ring near the front of the camera.



5. Adjust the camera focus ring until the focus chart is in focus.



**NOTE:** The **MAGNIFY** (Image Zoom) function of the camera can aid with visibility, and may help achieve more accurate results.

# RED ONE® OPERATION GUIDE

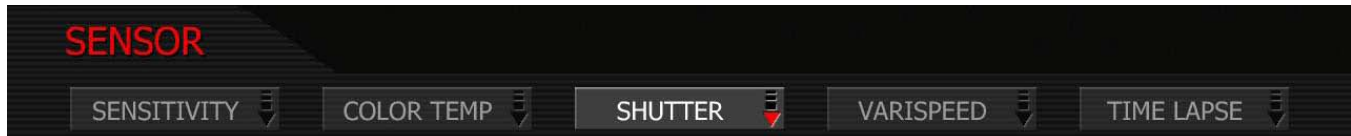
---

6. Allow for an even amount of play on both sides of the lens focus marker. There should be a depth of field range of several inches, so it is best to allow for good focus on either side of the exact distance marker.
7. Tighten the camera focus ring screws, and retest focus. Screws should be tightened to approx. 22.22 In-Lb of Torque. Some shifting may occur while tightening the focus ring.
8. The “Edge Highlight” option in the viewfinder menu is a handy tool (if viewfinder is installed), and can serve as a good double-check for proper focus.

## SENSOR MENU CONTROLS

This section describes how to set sensor specific menu parameters including Sensitivity, Shutter Speed, Color Temperature, Varispeed and Time-lapse.

To access the Sensor main menu push the SENSOR menu button on the rear of the camera. To enter the available sub-menus, use the joystick to highlight the desired selection and push joystick in or down.



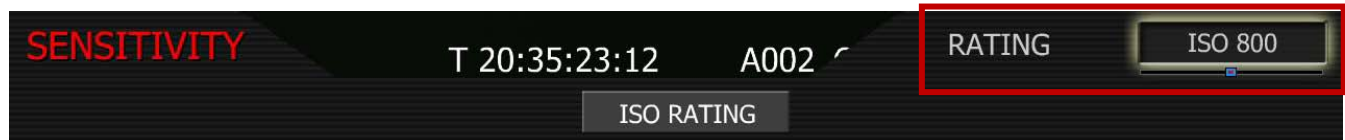
**NOTE:** Sensitivity and Color Temperature metadata values are stored as metadata and are also used to modify the RED LCD, RED EVF, Preview HD-SDI and HDMI monitor outputs. They do not affect 12-bit REDCODE RAW data recording; the stored metadata values may be used by REDCODE RAW compatible NLE and image processing applications if desired.

### SENSITIVITY

The sensitivity sub-menu allows you to adjust the camera's ISO Rating.

#### ISO RATING

The sensitivity value is adjustable in 1/3rd stop increments. When sensitivity is adjusted, the camera metadata logs the change and the monitor path reacts accordingly.



1. To adjust, twist joystick to change the highlighted RATING box to the desired setting.
2. Push up on the joystick to set and return to the previous menu (SENSOR main menu) or push the EXIT button to exit the menu completely.

### MYSTERIUM

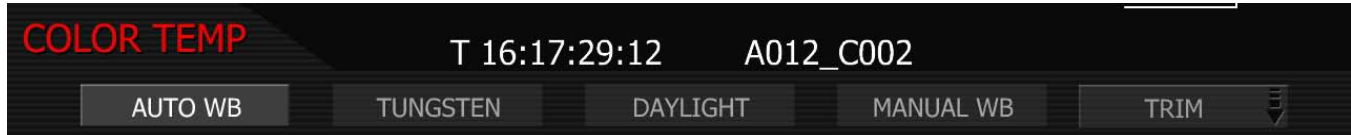
Adjustable in 1/3rd stop increments from ISO 100 to ISO 2000. Default ISO RATING is ISO 320.

### MYSTERIUM X

Adjustable in 1/3rd stop increments from ISO 100 to ISO 6400. Default ISO RATING is ISO 800.

## COLOR TEMP

The Color Temperature sub-menu adjusts the purity of white reproduction of the RGB monitoring paths at different Color Temperatures of ambient light. Factory default is 5,600 degrees Kelvin.



### AUTO WB

The Automatic White Balance (AUTO WB) function allows the camera to calculate a Color Temperature that will render a white object as white. AWB mode analyzes the central 25% of the image visible in the monitor.

To use AUTO WB, place a white or gray object under the ambient light, select the AUTO WB parameter and then push in on the joystick once. AUTO WB may also be assigned to a User Key.

**NOTE: If operating in Master / Slave mode, pressing Auto WB will cause each camera to independently calculate its own White Balance value.**

### TUNGSTEN

Preset to 3,200K.

**NOTE: If operating in Master / Slave mode, pressing TUNGSTEN on the master camera will also force the slave camera to use 3,200K (+ / - any S WBAL trim set up for it).**

### DAYLIGHT

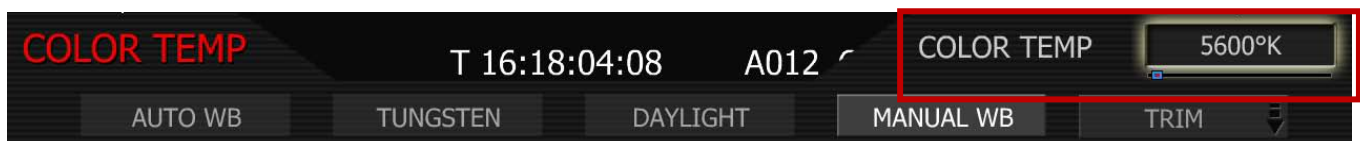
Preset to 5,600K.

**NOTE: If operating in Master / Slave mode, pressing DAYLIGHT on the master camera will also force the slave camera to use 5,600K (+ / - any S WBAL trim set up for it).**

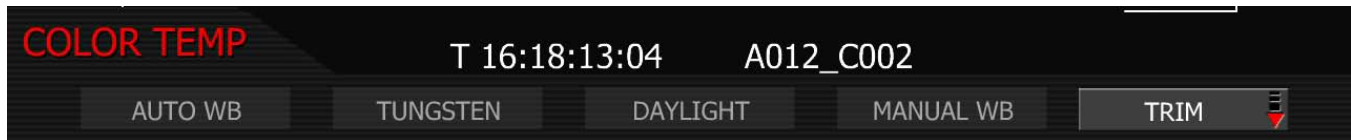
### MANUAL WB

Allows you to manually set Color Temperature in the range from 1,700 to 100,000 degrees Kelvin. **To adjust:** Select MANUAL WB and twist joystick to change the highlighted COLOR TEMP box to the desired setting (default is 5,600K).

**NOTE: If operating in Master / Slave mode, adjusting MANUAL on the master camera will also force the Slave camera to increment its WBAL value in 100 degree Kelvin steps.**



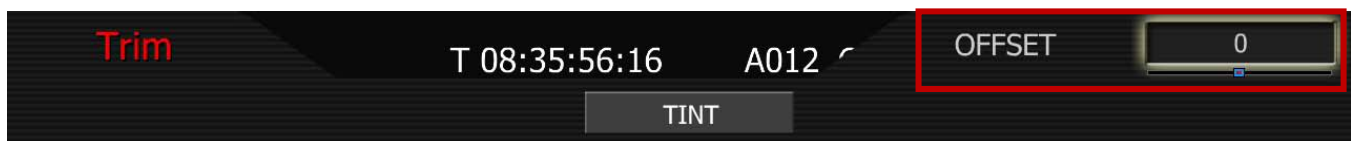
## TRIM



### SINGLE CAMERA CONFIGURATION

Color Temperature calculations assume a pure light source that may not be true in the specific scene the camera is imaging. To compensate for any residual colorcast, the TINT parameter can adjust the RGB color balance with a compensating Magenta - Green color component. **To adjust:** Select TINT and twist joystick to change the highlighted TINT box to the desired setting.

Range is -100 to 100, default is 0



**NOTE:** Pushing AUTO WB calculates a new Tint value. This is maintained if the Color Temp is adjusted via the Manual WB parameter. If you select the Tungsten or Daylight presets, Tint will be reset to zero, which is the default value.

### MASTER / SLAVE CAMERA CONFIGURATION

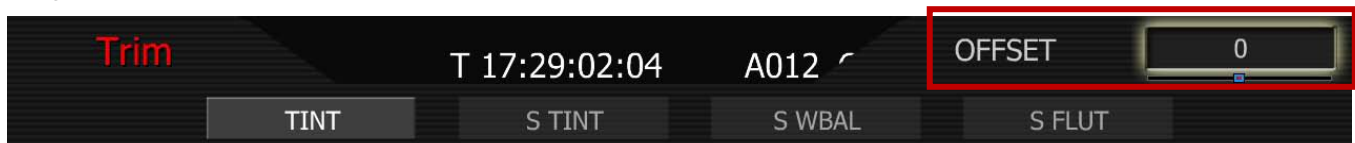
The TRIM sub-menu permits fine adjustment of White Balance via the TINT parameter, and also permits colorimetry differences seen by the Slave camera (such as between the transmitted and reflected paths of a beam split mirror) to be dialed out from the Master camera when recording in 3D applications. For details on setting up Master / Slave configuration, go to [APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION](#).

**NOTE:** Pushing AUTO WB calculates a new Tint value. This is maintained if the Color Temp is adjusted via the Manual WB parameter. If you select the Tungsten or Daylight presets, Tint will be reset to zero, which is the default value.

### TINT (MASTER CAMERA TINT TRIM)

Color Temperature calculations assume a pure light source that may not be true in the specific scene the camera is imaging. To compensate for any residual colorcast, the TINT offset parameter can adjust the RGB color balance with a compensating Magenta - Green color component.

Range is -100 to 100, default is 0

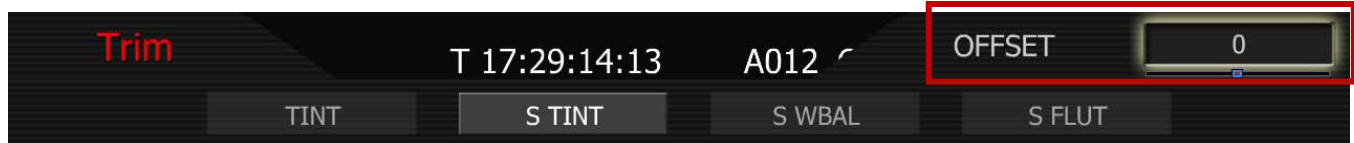


**NOTE:** Pushing AUTO WB calculates a new Tint value. This is maintained if the Color Temp is adjusted via the Manual WB parameter. If you select the Tungsten or Daylight presets, Tint will be reset to zero, which is the default value.

## S TINT (SLAVE CAMERA TINT TRIM)

Only used when in Master / Slave configuration, S TINT provides a trim (offset) to the programmed or calculated TINT value of the Slave camera. This permits a difference in light color tint between direct and reflected light paths of a beam split mirror to be compensated by trimming the monitor path output of the Slave camera.

Range is -100 to 100, default is 0

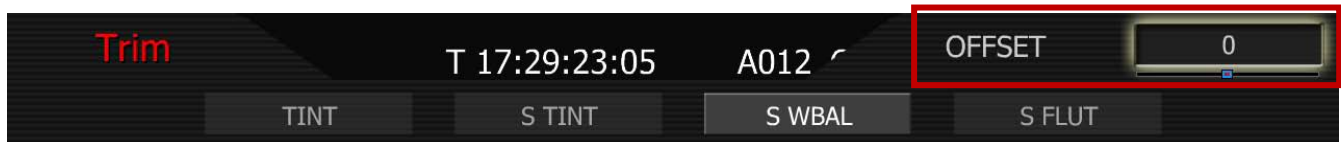


**NOTE:** Pushing AUTO WB will cause a calculation of a new Tint value for both Master and Slave cameras and will reset the S TINT trim to 0.

## S WBAL (SLAVE CAMERA WHITE BALANCE TRIM)

Only used when in Master / Slave configuration, S WBAL provides a trim (offset) to the programmed or calculated WBAL value of the Slave camera. This permits a difference in light color temperature between direct and reflected light paths of a beam split mirror to be compensated by trimming the monitor path output of the Slave camera.

Range is -100000 to 100000, default is 0



**NOTE:** Pushing AUTO WB will cause a calculation of a new WBal value for both Master and Slave cameras and will reset the S WBAL trim to 0.

## S FLUT (SLAVE CAMERA FLUT TRIM)

Only used when in a Master / Slave configuration, S FLUTL provides a trim (offset) to the programmed FLUT value of the Slave camera. This permits a different in light intensity between the direct and reflected light paths to be compensated by trimming the monitor path output of the Slave camera.

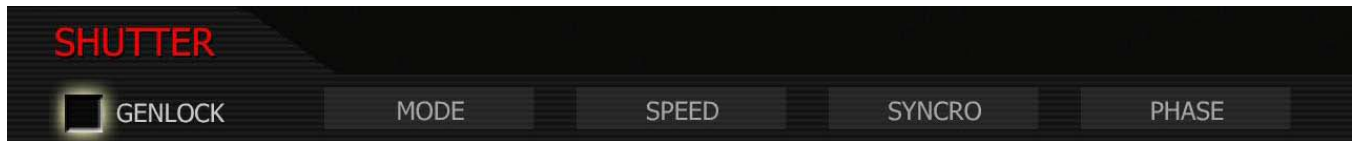
Range is -4.0 to 4.0, default is 0.0



## SHUTTER MENU

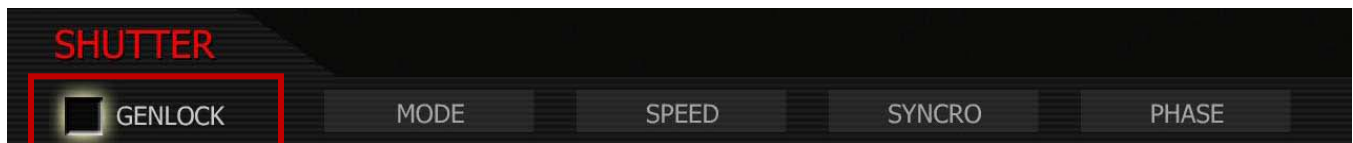
Adjusts exposure time of each frame captured by the **MYSTERIUM** sensor. Shutter speed presets are available for all common speeds (and corresponding angles) at 24 / 25 fps and 50 / 60 fps.

Preset shutter speeds may be adjusted using the RELATIVE and SYNCRO shutter parameters.



### GENLOCK

References shutter scan start time (phase) to an external Tri-Level Sync genlock signal. For 3D and multi-camera, permits scan time and scan phase of all cameras to be matched. **To select:** Use joystick to highlight GENLOCK checkbox. Push in or down on joystick to place checkmark in GENLOCK checkbox.



### GENLOCK ICON

When GENLOCK is checked, a PADLOCK icon will be displayed at the top of the EVF, LCD and all external monitors. An external GENLOCK signal generator will need to be connected to the GENLOCK connector to allow full use of this feature (refer to **GENLOCK** under APPENDIX D: INPUT/OUTPUT CONNECTORS).



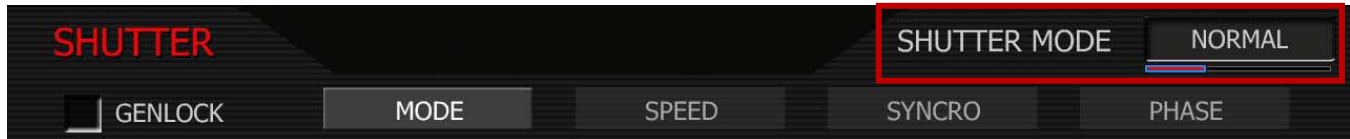
- If the PADLOCK appears on its own as shown above, the camera is Genlocked. This means the shutter start time is referenced to the external Genlock signal, so multiple cameras recording the same scene will be capturing their individual images at the same moment in time if they are all Genlocked to a common reference signal.
- If the PADLOCK has a red circle and diagonal bar through it as shown below, this indicates the sensor is not Genlocked. Check that the Genlock signal generator frame rate is equal to the project TIME BASE and / or the cabling and connections are correct.



**NOTE:** When recording at multiples of Genlock input frame rate, the EVF, LCD or any external monitors may not indicate Genlock.

## MODE

Enables one of three following shutter modes: Normal, Syncro, or Relative. Default selection is Normal. For additional information, see SPEED section.



**Normal:** Shutter Speed is defined exclusively by the Shutter Speed setting.

**Syncro:** Shutter Speed is defined by Shutter Speed, but modified by Syncro setting.

**Relative:** Shutter Speed is defined by Shutter Speed, but modified by the capture fps.

**To adjust:** Select MODE and twist joystick to change the highlighted SHUTTER MODE box to the desired setting.

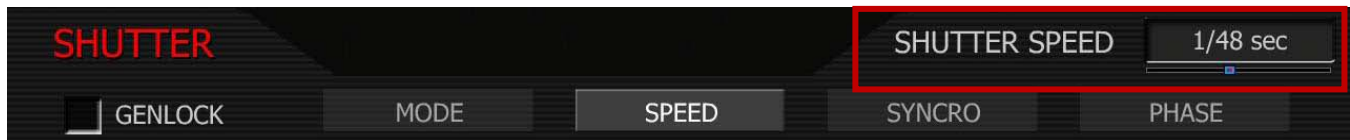


**NOTE:** If operating in Relative or Syncro modes, the shutter speed is reported in yellow text.

**NOTE:** If the operator requests a shutter speed (angle) that is outside the capability of the camera in that mode, the actual shutter speed (angle) used will be reported in red text.

## SPEED

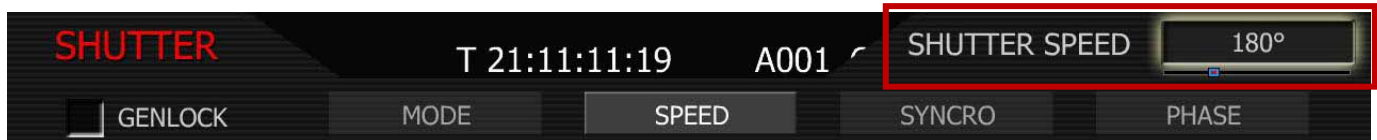
When operating in **Normal** mode, the **Shutter Speed** value used by the camera is fixed, i.e. it is independent of the image capture rate. This is opposite from a mechanically shutter camera. Default is 1/48 sec.



Decreasing Shutter Speed will allow more light to fall on the sensor, increasing exposure and motion blur on any objects moving within the frame. As Shutter Speed increases less light falls on the sensor, decreasing exposure and motion blur on objects moving within the frame. **To adjust:** Select SPEED and twist joystick to change the highlighted SHUTTER SPEED box to the desired setting.

Exposure times in 1/Second presets: 1/24, 1/25, 1/30, 1/32, 1/33, 1/40, 1/48, 1/50, 1/60, 1/96, 1/100, 1/120, 1/125, 1/192, 1/200, 1/250, 1/384, 1/400, 1/500, 1/696, 1/800, 1/1,000, 1/1,200, 1/2,000<sup>th</sup> sec.

**NOTE:** If **SYSTEM > SETUP > PREFERENCES > DISPLAY > STATUS** is set to **DEGREES**, the shutter speed values will be displayed in degrees.



Exposure time in degree presets: 360, 345, 288, 270, 262, 216, 180, 173, 144, 90, 86, 72, 69, 45, 43, 35, 22, 22, 17, 12, 11, 9, 7, 4.

# RED ONE® OPERATION GUIDE

When operating at 23.98 or 24.00fps, these equal common shutter angles of:

Shutter	Degrees	Shutter	Degrees
1/32	270	1/96	90
1/48	180	1/192	45
1/60	144	1/384	22.5

When operating in **Relative** mode, the **Shutter Speed** values are proportionately reduced or extended to correspond to changes in the instantaneous capture frame rate.

This mode is analogous to use of a fixed shutter angle on a mechanically shuttered camera.

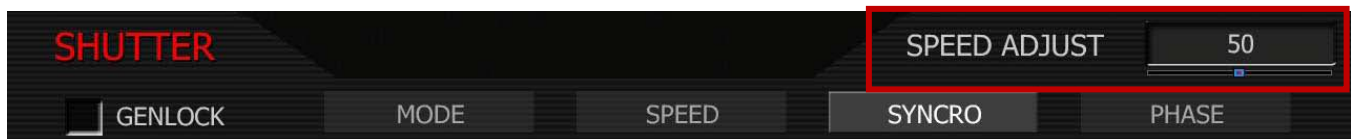
E.g. Enabling Relative mode with 1/48<sup>th</sup> sec shutter at 24fps will mean 1/96<sup>th</sup> sec for 48fps, and 1/16<sup>th</sup> sec for 8fps. This achieves the same visual result as setting a 180 degree shutter.

**NOTE:** Prior to recording in Timelapse with extended exposure times (1/ 3<sup>rd</sup> sec or longer) it is recommended that a fresh Black Shading routine is performed. Ensure the camera is set up in Timelapse at the desired exposure time, then press **SYSTEM > SETUP > MAINTENANCE > BLACK SHADING** to perform a Black Shading calibration. After recording Timelapse at extended exposure times, perform a Black Shading calibration again when you revert to shorter exposure times (1/ 4<sup>th</sup> sec or shorter) either in Timelapse, Normal or Varispeed modes.

## SYNCRO

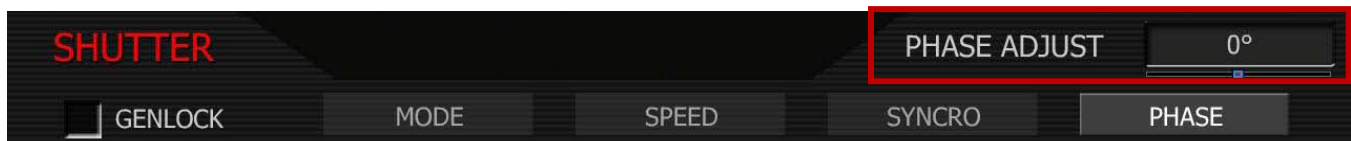
When operating in this mode, the Shutter Speed values may be proportionately reduced or extended to tune exposure time to a precise value. Range 10–90. Default is 50. **To adjust:** Select SYNCRO and twist joystick to change the highlighted SPEED ADJUST box to the desired setting.

E.g. Setting Syncro to 53 with a 1/60<sup>th</sup> sec shutter is equal to 1/56.6 sec exposure time.



## PHASE

Provides a delay relative to the start of the frame for the exposure time. Phase may be adjusted over the range - 45 to + 45 degrees. Default value is 0. **To adjust:** Select PHASE and twist joystick to change the highlighted PHASE ADJUST box to the desired setting.



# RED ONE® OPERATION GUIDE

## To Convert Shutter Speed to Angle Equivalent:

Equivalent Degrees = (Shutter Speed x Frame Rate x 360)

E.g. =  $(1/48 \times 24 \times 360) = (8640/48) = 180$

Shutter	Degrees	Shutter	Degrees
1/32	270	1/120	72
1/48	180	1/192	45
1/50	172.8	1/348	22.5
1/60	144	1/696	11
1/96	90	1/1000	8.6

## To Convert an Angle to an Equivalent Shutter Speed:

Equivalent Shutter =  $1 / (\text{Frame Rate} \times 360 / \text{Angle})$

E.g. =  $1 / (24 \times 360 / 180) = 1 / (8640 / 180) = 1/48$

Degrees	Shutter	Degrees	Shutter
270	1/32	72	1/120
180	1/48	45	1/192
172.8	1/50	22.5	1/348
144	1/60	11	1/696
90	1/96	8.6	1/1000

## VARISPEED

The Varispeed menu supports Variable Frame Rate recording at speeds faster or slower than the Project Frame Rate and Frame Rate Ramping. Varispeed recordings can be initiated by pushing the Record key, or by GPI trigger.

**NOTE:** In all Varispeed modes, audio recording is disabled.

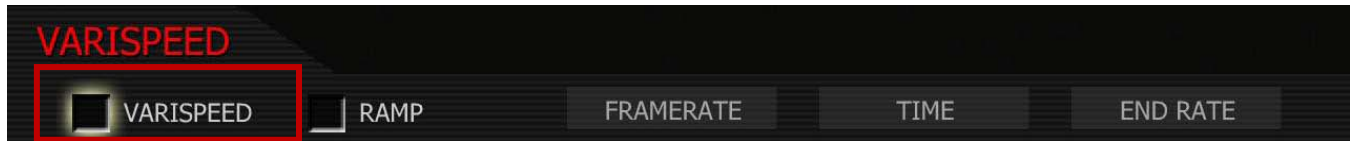
**NOTE:** In Varispeed modes timecode is written to digital media at a rate equal to the instantaneous capture rate. This ensures that the recorded REDCODE RAW data has valid and sequentially incrementing timecode for use by non-linear editing devices.



**NOTE:** In Varispeed, the frame rate display turns yellow, the audio panel reports VARISPEED.

## VARISPEED

Before recording, enable this function by placing a checkmark in the **Varispeed** checkbox. **To select:** Use joystick to highlight VARISPEED checkbox. Push in or down on joystick to place checkmark in VARISPEED checkbox.



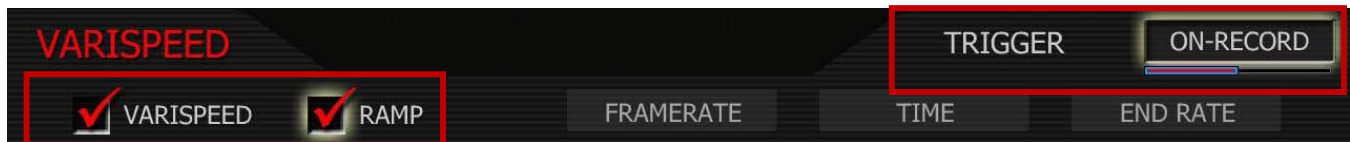
## RAMP

Enables a speed ramp; a transition over **Time** from the **Frame Rate** to an **End Rate**.

1. To select and adjust, use joystick to highlight RAMP checkbox.
2. Push joystick in or down to place checkmark in RAMP checkbox.

**NOTE: When RAMP is selected, VARASPEED checkbox will automatically be checked. If VAIRSPEED is unchecked after, RAMP and VARISPEED will be unchecked. If RAMP is unchecked after, VARISPEED will need to be unchecked separately.**

3. TRIGGER box will highlight to allow you to choose between ON-RECORD and ON-EVENT.
4. Twist joystick to change the highlighted TRIGGER box to the desired setting.
5. Move joystick left or right to exit.

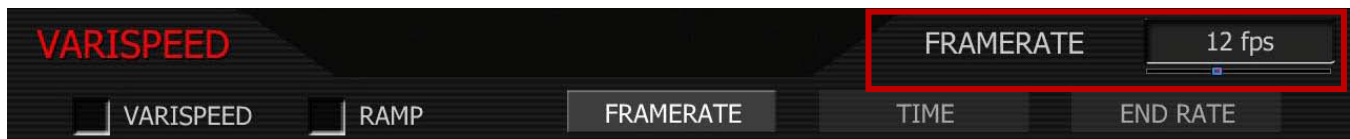


**On-Record:** On recording start, the capture frame rate will immediately start transitioning from the Frame Rate to the End Rate.

**On-Event:** On recording start, the capture frame rate starts out at the Frame Rate, the start of the transition to the End Rate occurs only when an external GPI trigger has been received.

## FRAME RATE

Enables the user to choose any single frame rate. **To adjust:** Select FRAMERATE and twist joystick to change the highlighted FRAMERATE box to the desired setting. Default value is 12fps.



# RED ONE® OPERATION GUIDE

Minimum frame rate is 1 fps; maximum frame rate is a function of REDCODE setting (REDCODE 28, REDCODE 36 or REDCODE 42), record resolution and media type:

REDCODE 28	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	100 fps	120 fps	120 fps	120 fps
2K 16:9	100 fps	100 fps	100 fps	100 fps
2K ANA	120 fps	120 fps	120 fps	120 fps
3K 2:1	50 fps	60 fps	60 fps	60 fps
3K 16:9	30 fps	50 fps	50 fps	50 fps
3K ANA	60 fps	60 fps	60 fps	60 fps
4K 2:1	25 fps	30 fps	30 fps	30 fps
4K HD	25 fps	30 fps	30 fps	30 fps
4K 16:9	25 fps	30 fps	30 fps	30 fps
4K ANA	30 fps	30 fps	30 fps	30 fps
4.5K WS	25 fps	30 fps	30 fps	30 fps

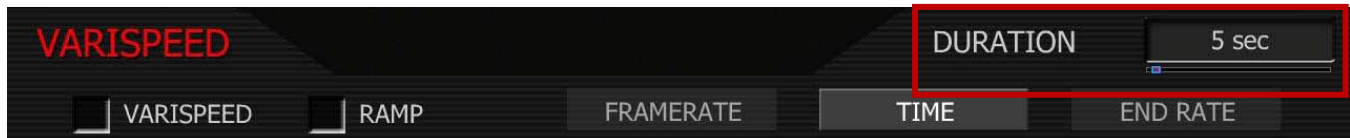
REDCODE 36	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	75 fps	100 fps	120 fps	120 fps
2K 16:9	75 fps	90 fps	100 fps	100 fps
2K ANA	100 fps	120 fps	120 fps	120 fps
3K 2:1	30 fps	48 fps	50 fps	60 fps
3K 16:9	30 fps	40 fps	50 fps	50 fps
3K ANA	50 fps	60 fps	60 fps	60 fps
4K 2:1	25 fps	30 fps	30 fps	30 fps
4K HD	----	25 fps	30 fps	30 fps
4K 16:9	----	25 fps	28 fps	25 fps
4K ANA	25 fps	30 fps	30 fps	30 fps
4.5K WS	----	25 fps	30 fps	30 fps

# RED ONE® OPERATION GUIDE

REDCODE 42	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	----	90 fps	100 fps	100 fps
2K 16:9	----	75 fps	90 fps	90 fps
2K ANA	----	90 fps	100 fps	100 fps
3K 2:1	----	42 fps	48 fps	48 fps
3K 16:9	----	36 fps	42 fps	42 fps
3K ANA	----	42 fps	48 fps	48 fps
4K 2:1	----	25 fps	25 fps	25 fps
4K HD	----	25 fps	25 fps	25 fps
4K ANA	----	25 fps	25 fps	25 fps
4.5K WS	----	25 fps	25 fps	25 fps

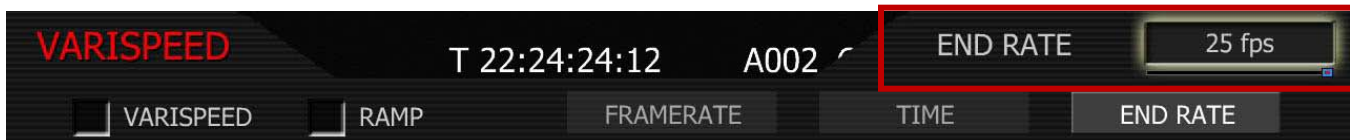
## TIME

When Ramp is enabled, this value specifies the transition time to be used by the camera between the (start) Frame Rate and the End (frame) Rate. **To adjust:** Select TIME and twist joystick to change the highlighted DURATION box to the desired setting. Range is 1-120 seconds. Default value is 5 sec.



## END RATE

When Ramp is enabled, this value specifies the final (ending) speed of the ramp in frames per second. When a ramp transition has been completed, the camera will continue to record at the End Rate until the end of the Recording. Range is 1- 25 fps. Default value is 25 fps.



**NOTE:** When in Varispeed modes the camera maintains the last exposure time selected (unless the requested frame rate requires a shorter exposure time) to provide a constant exposure. If a variable exposure is required set the Shutter Mode to Relative - this is a fixed angle setting.

## TIME-LAPSE

The Time-lapse menu supports single frame image capture and step frame recording under the control of an internal Intervalometer, side RECORD key or an external (GPI) trigger.

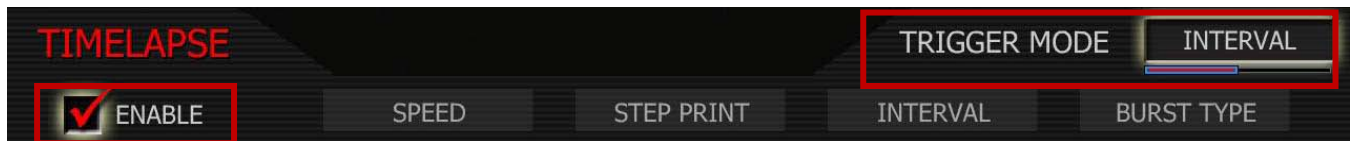
**NOTE:** Prior to recording in Timelapse with extended exposure times (1/ 3 rd sec or longer) it is recommended that a fresh Black Shading routine is performed. Ensure the camera is set up in Timelapse at the desired exposure time, then press **SYSTEM > SETUP > MAINTENANCE > BLACK SHADING** to perform a Black Shading calibration. After recording Timelapse at extended exposure

times, perform a Black Shading calibration again when you revert to shorter exposure times (1/4 th sec or shorter) either in Timelapse, Normal or Varispeed modes.

## ENABLE

After making any adjustments in the Time-lapse menu, check the Enable box to enter these values and enable the Time-lapse record mode. The UI indicates by changing the top left frame rate display from **fps** to **TL**, and the lower right audio level display to **TIMELAPSE**. Default is INTERVAL.

**TRIGGER MODE:** Specifies if the camera is to use a fixed Interval of time or wait for a side record command or external GPI contact closure to initiate the next frame capture.



1. To select and adjust, use joystick to highlight ENABLE checkbox.
2. Push in or down on joystick to place checkmark in ENABLE checkbox.
3. TRIGGER MODE box will highlight to allow you to choose between INTERVAL and ONE SHOT (default is INTERVAL).
4. Twist joystick to change the highlighted TRIGGER MODE box to the desired setting.
5. Move joystick right to exit.

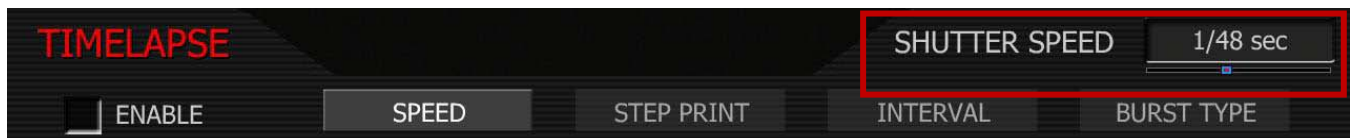
**INTERVAL:** The camera waits for the period of time defined by the **Interval** parameter. See INTERVAL.

**ONE-SHOT:** The camera waits for a side record command or external GPI contact closure.

## SPEED

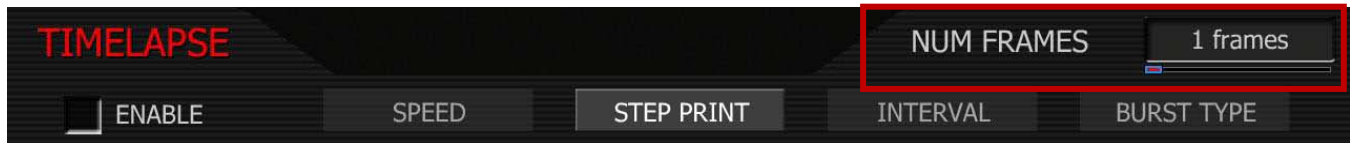
Specifies the shutter speed to be used during Time-lapse. This control is the same as is available in the **Shutter** menu, but it provides access to additional shutter speeds that may be used in Time-lapse recording. Default setting is 1/48 sec. **To adjust:** Select SPEED and twist joystick to change the highlighted SHUTTER SPEED box to the desired setting.

The additional exposure time presets are 1/2, 1/3 1/4, 1/6, 1/8, 1/12, 1/16, 1/24, 1/25, 1/30, 1/32, 1/33, 1/40, 1/48, 1/50, 1/60, 1/96, 1/100, 1/120, 1/125, 1/192, 1/200, 1/250, 1/384, 1/400, 1/500, 1/696, 1/800, 1/1000, 1/1200, 1/2000.



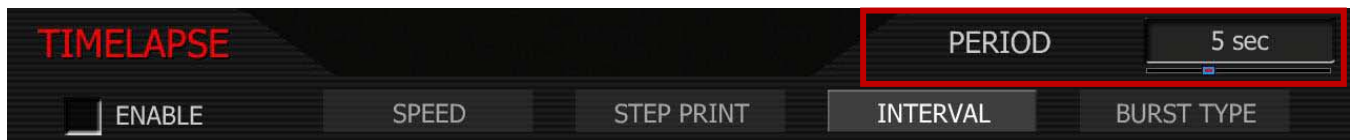
## STEP PRINT

Specifies the number of times each single frame captured in Time-lapse mode is to be recorded to the digital media. Range is 1 to 10 frames. Default setting is 1 frames. **To adjust:** Select STEP PRINT and twist joystick to change the highlighted NUM FRAMES box to the desired setting (default is 1 frame.)



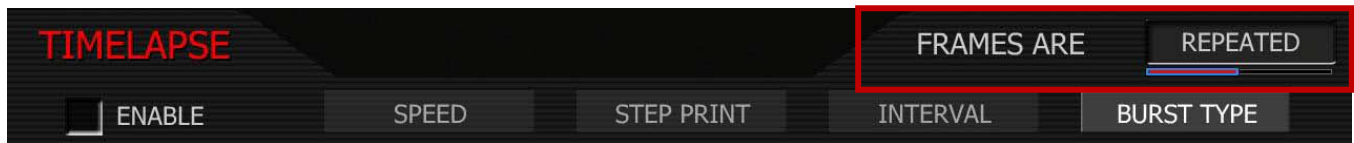
## INTERVAL

Specifies the number of seconds the camera will wait before the next image is captured. Range is 1 to 1024 seconds. Default setting is 5 sec. **To adjust:** Select INTERVAL and twist joystick to change the highlighted PERIOD box to the desired setting (default is 5 seconds.)



## BURST TYPE

Burst type specifies the type of burst recording. To adjust: Select BURST TYPE and twist joystick to change the highlighted FRAMES ARE box to REPEATED or UNIQUE. Default setting is REPEATED.



**REPEATED:** Specifies that each frame captured during the burst record be repeated. That is for each Time-lapse event, a single frame is repeated N times, where N is the Step print value.

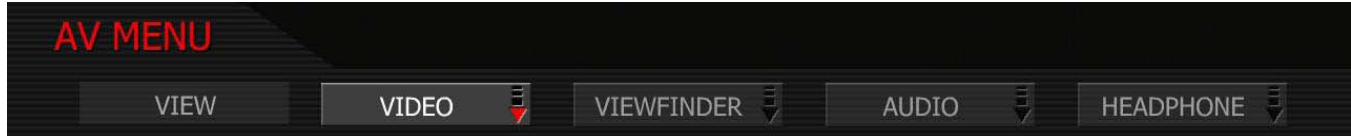
**UNIQUE:** Specifies that each frame captured during the burst record is unique. That is for each Time-lapse event, N frames are captured and recorded, where N is the Step print value.

**NOTE: When recording in Time-lapse mode, the RECORD tally lamp will remain illuminated.**

Each successive event uses the next available Edge Code and Timecode value and uses the existing clip name. This results in a complete Time-lapse sequence with a single clip name and correct timecode sequence. To exit Time-lapse mode, push the RECORD button.

## AUDIO / VIDEO MENU CONTROLS

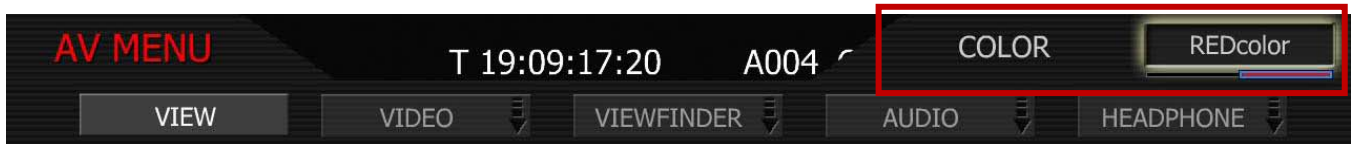
This section describes monitor path parameters such as viewfinder, and RGB color and gains. These parameters are accessed from the VIDEO menu access key.



Available sub menus include VIEW, VIDEO, VIEWFINDER, AUDIO and HEADPHONE. To access the AV MENU push the VIDEO menu button on the rear of the camera. To enter the available sub-menus, use the joystick to highlight the desired selection and push joystick in or down.

### VIEW

The VIEW sub menu allows the user to choose the mode of monitor path image processing. Choices are RAW and REDcolor. **To adjust:** Select VIEW and twist joystick to change the highlighted COLOR box to the desired setting. Default setting is REDcolor.



### RAW

Monitor path image represents the RAW sensor data, bypassing the color matrix. The corresponding view will be displayed at the top of the screen.



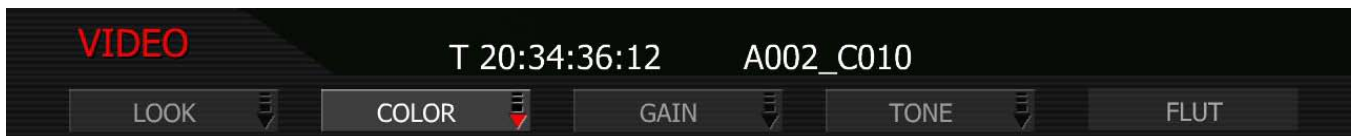
### REDCOLOR

Monitor path image processing uses REDcolor tonal response curve (default). The corresponding view will be displayed at the top of the screen.



### VIDEO

The four available submenus are LOOK, COLOR, GAIN, TONE and FLUT.



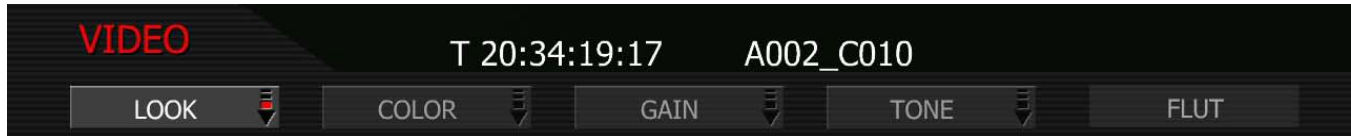
**NOTE:** Color and Gain and Tone values used by the monitor path are stored as metadata for use in REDCODE RAW compatible image processing applications. They can be used to visualize a specific color “look” but do not affect the REDCODE RAW recorded data.

# RED ONE® OPERATION GUIDE

## LOOK

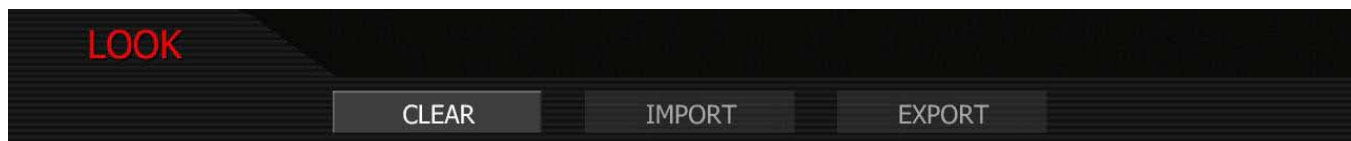
The LOOK menu permits Video, Gain and Tone values to be exported or imported from an SD Card. Look files may be read by another camera, and may be created by the camera or the REDCINE-X application. Push joystick down or in to select desired change.

**NOTE: LOOK (.RLK) files created in Build 30 or higher are not compatible with Build 21 or earlier.**



## CLEAR

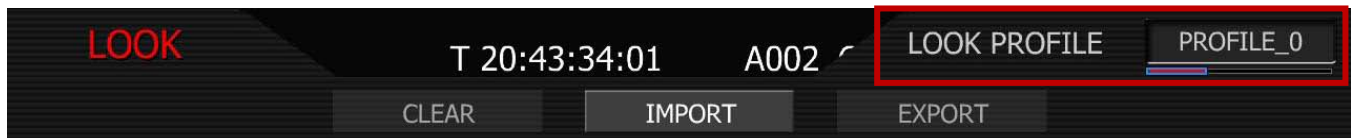
Resets the settings for Color, Gain and Tone menu parameters to their default values. When selected, camera will display “SUCCESSFULLY RESTORED SETTINGS ‘look’ settings restored to Factory Default Values. Select OK.



## IMPORT

The current settings for Color and Gain parameters will be overwritten by the values stored on the SD Card. The available LOOK files will be listed in alphabetical order, e.g.

- PROFILE\_0
- PROFILE\_1
- MAGENTA\_TINT



**To adjust:** When IMPORT is selected, the LOOK PROFILE box will be highlighted. Twist joystick like a knob to select, push joystick down or in to set.

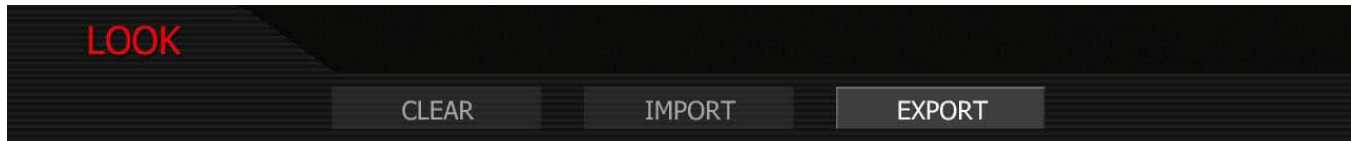
**NOTE: If no profiles are available, NONE AVAILABLE will be displayed in the LOOK PROFILE box.**

**NOTE: LOOK profile can be imported from REDCINE-X to the camera. Refer to REDCINE-X Operation Guide for complete information.**

# RED ONE® OPERATION GUIDE

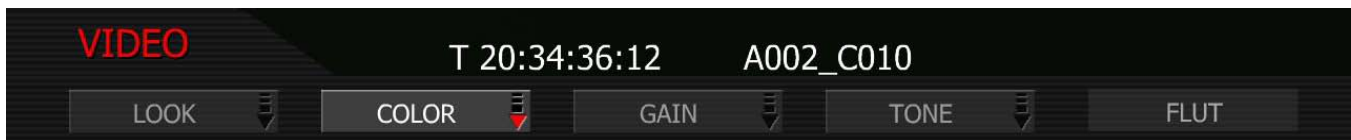
## EXPORT

The current settings for Color and Gain parameters are stored to the SD Card. The camera generates a file name of the format PROFILE\_\*\*.RLK. For detailed information on exporting LOOK files, go to [APPENDIX C: SAVING LOOK](#).



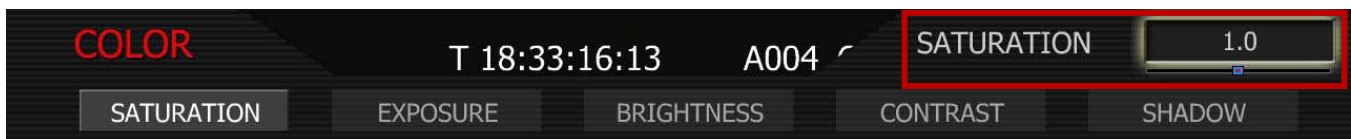
## COLOR

The Color sub-menu selects various image processing parameters that may be applied to the monitor path (SATURATION, EXPOSURE, BRIGHTNESS, CONTRAST, and SHADOW). They do not affect the actual REDCODE RAW data being recorded. **To adjust:** Select the desired setting and twist joystick to change the highlighted box to the desired setting.



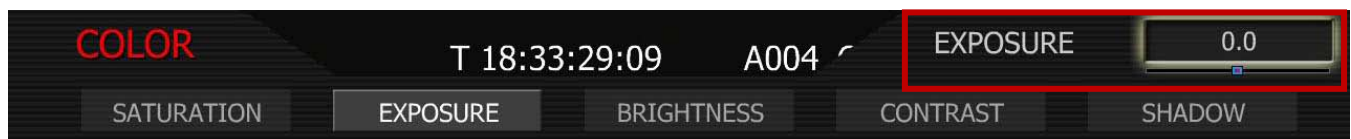
### SATURATION

Adjusts color saturation. Range is 0.0 (monochrome) to + 2.0 (super color). Default is 1.0.



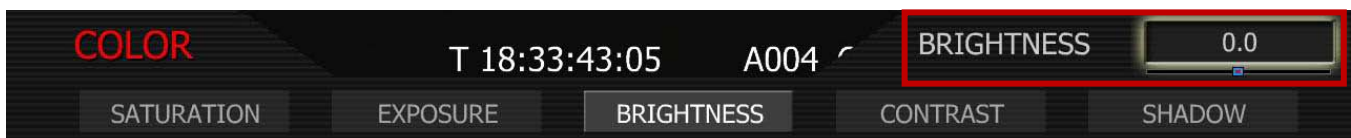
### EXPOSURE

Adjusts exposure compensation. Available exposure range is – 7.0 to +7.0. Default is 0.0.



### BRIGHTNESS

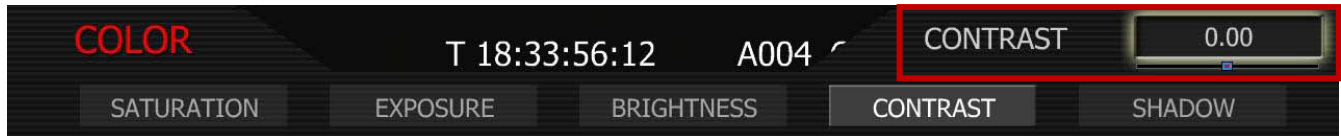
Adjusts brightness without crushing highlights. Available range is – 20 to +20. Default is 0.0.



# RED ONE® OPERATION GUIDE

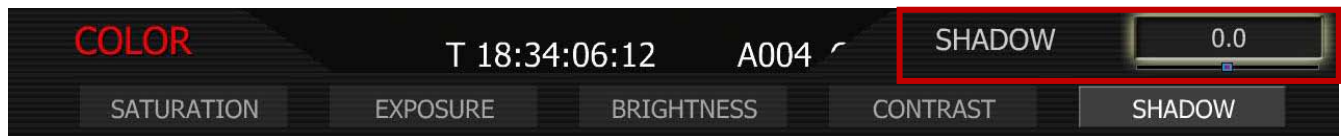
## CONTRAST

Adjusts the overall contrast of the image. Range is -1.00 (flat) to +1.00 (max contrast). Default is 0.00.



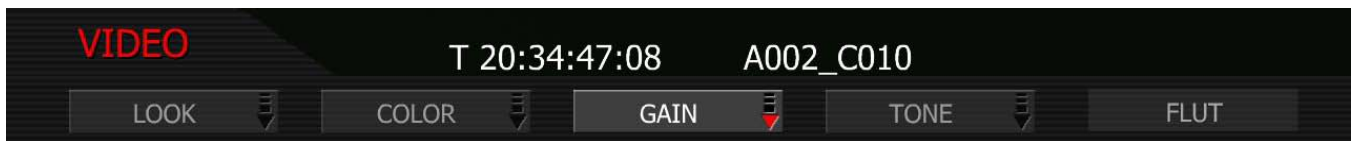
## SHADOW

Shadow adjusts the toe of the FLUT or in other words, the image near Black. Range is -1.0 to +1.0. Default is 0.0. Increasing the shadow value raises the video level of near Blacks. Lowering the shadow decreases the video level of near Blacks.



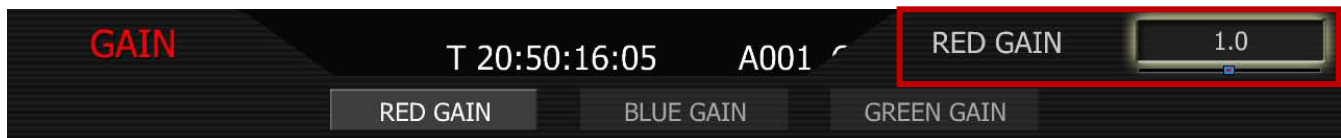
## GAIN

The Gain sub-menu selects various image processing parameters that may be applied to the monitor path (RED GAIN, BLUE GAIN and GREEN GAIN). They do not affect the actual REDCODE RAW data being recorded. **To adjust:** Select the desired setting and twist joystick to change the highlighted box to the desired setting.



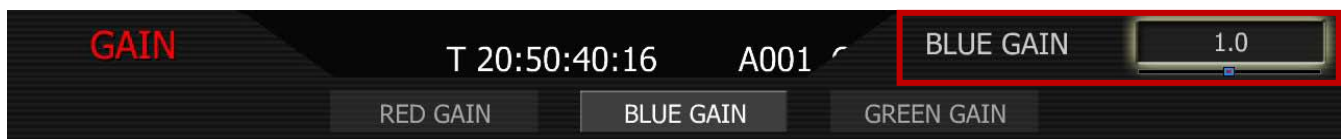
## RED GAIN

Adjusts the gain of the RED channel only. Range is 0.0 (no Red) to 2.0. Default is 1.0.



## BLUE GAIN

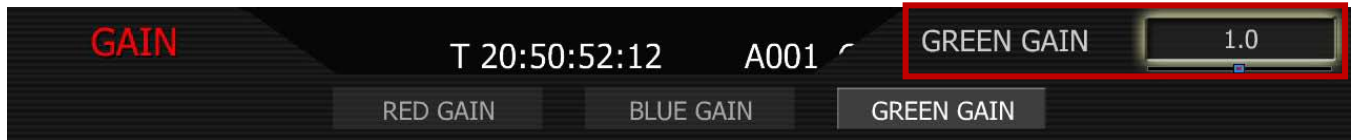
Adjusts the gain of the BLUE channel only. Range is 0.0 (no Blue) to 2.0. Default is 1.0.



# RED ONE® OPERATION GUIDE

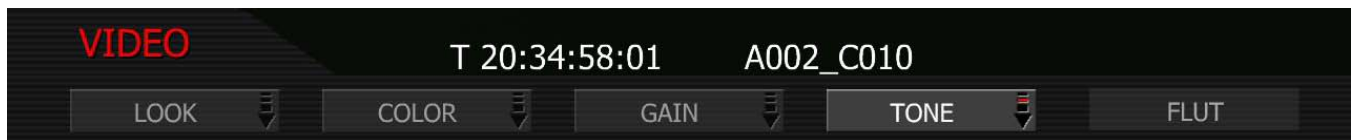
## GREEN GAIN

Adjusts the gain of the GREEN channel only. Range is 0.0 (no Green) to 2.0. Default is 1.0.



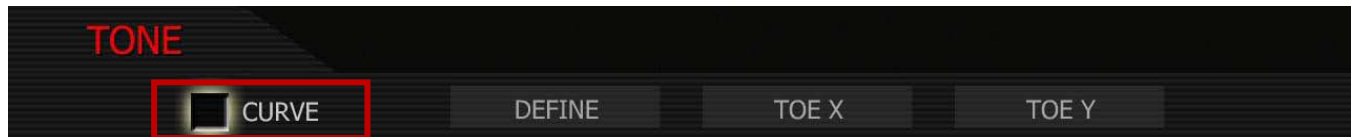
## TONE

The TONE sub-menu allows a Tonal Response Curve to be overlaid on the video monitor path. The curves parameter values are stored in metadata, and may be visualized in REDCINE-X Post-production software as Curve data.



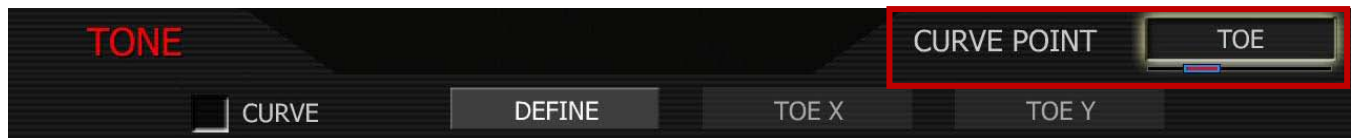
## CURVE

This checkbox enables the Tonal Response Curve. Default setting is enabled. **To select:** use joystick to highlight ENABLE checkbox and push in or down on joystick to place checkmark in CURVE checkbox.



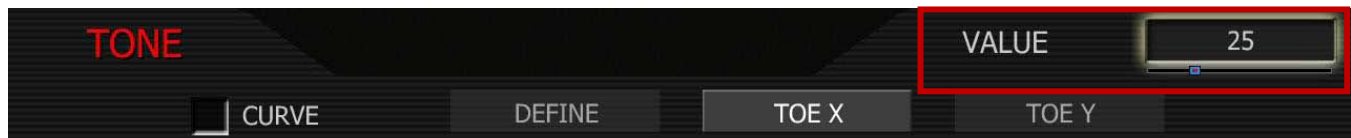
## DEFINE

Selects the curve control point to be adjusted - **Black, Toe, Center, Knee or White**. Each control point comprises two independent values, one each for X and Y-axis locations.



## TOE X

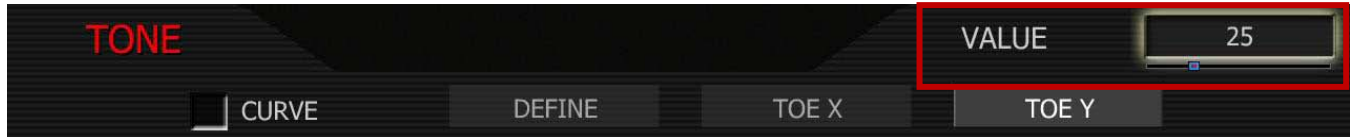
Adjusts the location of a control point along the X-axis on the tonal response curve. Label will change based on DEFINE selection. Default setting is 25.



# RED ONE® OPERATION GUIDE

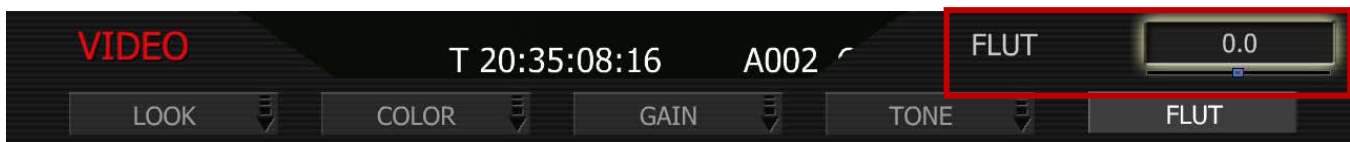
## TOE Y

Adjust the location of a control point along the Y-axis on the tonal response curve. Label will change based on DEFINE selection. Default setting is 25.



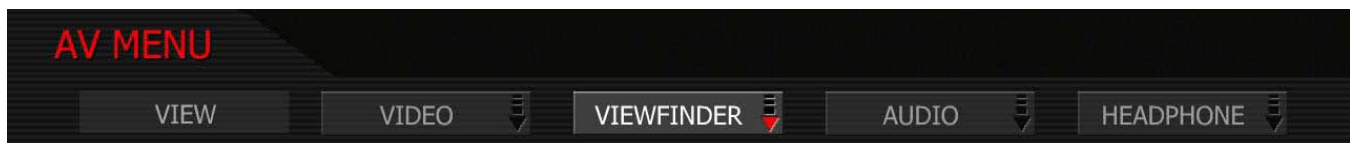
## FLUT

FLUT (Floating Point Lookup Table) adjusts mid-range tones up or down from -4.0 to +4.0. Default setting is 0.0.



## VIEWFINDER MENU

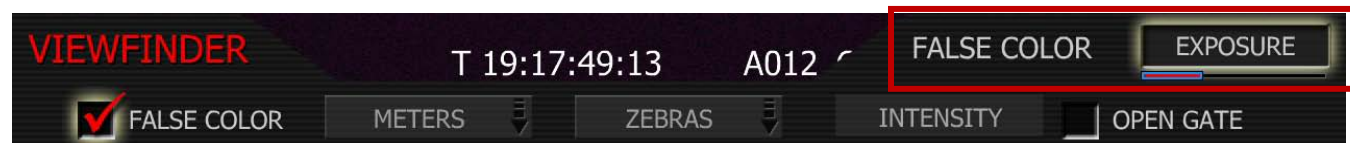
This menu permits the operator to adjust operation of the viewfinder (RED EVF and BOMB EVF).



## FALSE COLOR (PREVIOUSLY COLOR)

When checked, forces the RED EVF and RED LCD outputs to one of three false color modes.

1. To select and adjust, use joystick to highlight FALSE COLOR checkbox.
2. Push in or down on joystick to place checkmark in FALSE COLOR checkbox.
3. FALSE COLOR box will highlight to allow you to choose between EXPOSURE, FOCUS or VIDEO. Default is EXPOSURE.
4. Twist joystick to change the highlighted FALSE COLOR box to the desired setting.
5. Move joystick right to select and exit.



## EXPOSURE

EXPOSURE displays a 2-color overlay that allows you to check minimum and maximum exposure levels of the RAW sensor data, and hence prevent underexposed or overexposed images. When selected, the icon "√ E" will be displayed at the top of the screen.



# RED ONE® OPERATION GUIDE

The EXPOSURE meter's color bands provide the following information:

<b>PURPLE</b>	Minimum Exposure
<b>RED</b>	Maximum Exposure

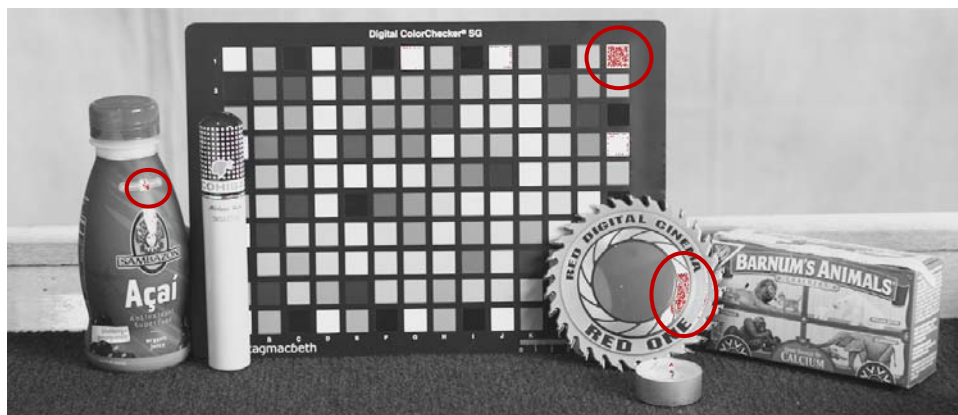
At all other sensor exposure values, the monochrome image displayed represents the luminance value of the ISO adjusted image.



In this image, Purple areas represent sensor exposure levels that are likely to be noisy if gained up in post production.



In this image, Red areas represent sensor exposure levels that are at clipping.



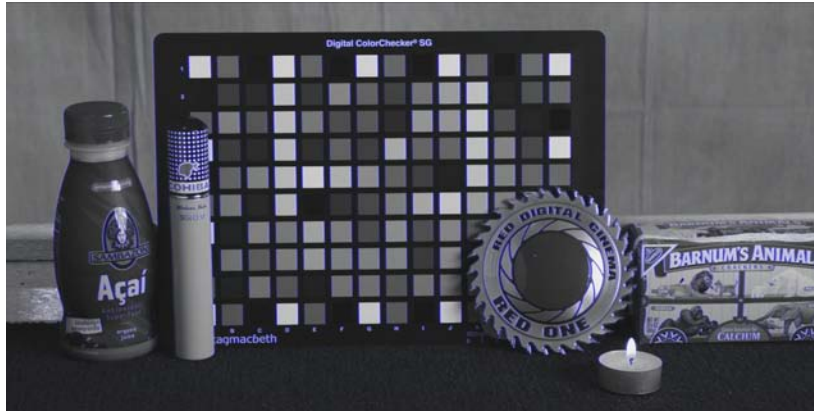
**NOTE:** As EXPOSURE meters sensor RAW information, it is not affected by any RGB domain adjustments - such as ISO rating, FLUT, White Balance, Video Gain or other LOOK information.

**NOTE:** Because the RAW data represents a wider color space than RGB, provided that the Red (clip) color is not present in EXPOSURE view, even if Red (clip) color is present in VIDEO view, the apparently clipped RGB highlights can be recovered in post production by adjustment of ISO, FLUT or changing the KNEE and WHITE values of the CURVE box.

# RED ONE® OPERATION GUIDE

## FOCUS (PREVIOUSLY EDGE HIGHLIGHT)

FOCUS displays a Blue color overlay that outlines the edges of objects that are in sharp focus. By adjusting your lens zoom and focus you can see which objects are coming into and falling out of focus. When selected, the icon “√ F” will be displayed at the top of the screen.



## VIDEO (PREVIOUSLY FALSE COLOR)

VIDEO displays a multi-color color overlay that allows you to check the video level of the RGB monitor path (calibrated to the SMPTE test signal) and any outputs driven from that path - such as HD-SDI and HDMI. When selected, the icon “√ V” will be displayed at the top of the screen



Purple represents Super-Black, Dark Blue represents Black, Teal represents 3-stops under 18% Gray, Green represents 18% Gray, Pink represents Skin Tone, Straw represents White, and Yellow, Orange and RED represent various degrees of signal clipping in RGB space.

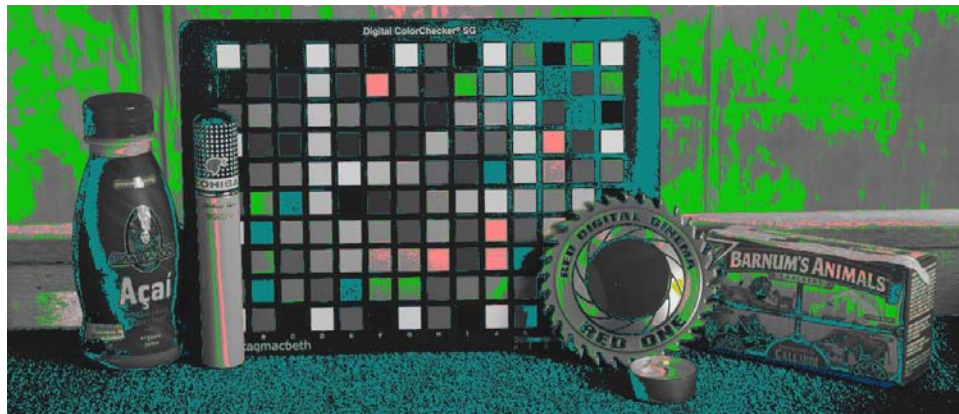
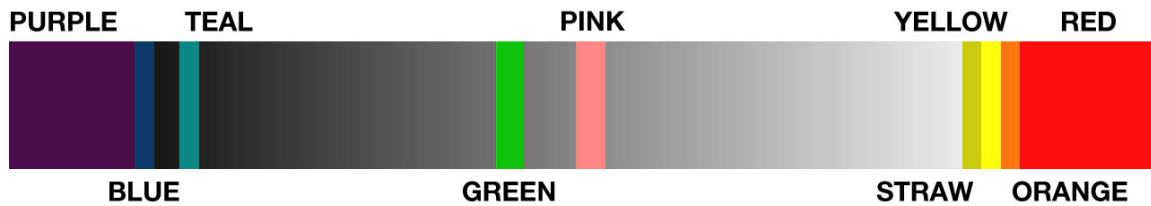
By adjusting ISO, FLUT and Shadow while looking at VIDEO check, the operator can ensure that Black, White and 18% Gray values conform to the desired levels on the HD-SDI and /or HDMI outputs.

The VIDEO bands provide the following information:

<b>PURPLE</b>	Super Black (IRE 1-0)
<b>BLUE</b>	Black (IRE 1-3)
<b>TEAL</b>	Dark Gray (IRE 9-12)
<b>GREEN</b>	Typical Level for 18% Gray Card (IRE 44-47)
<b>PINK</b>	Typical level for Caucasian Skin (IRE 54-57)
<b>STRAW</b>	White (IRE 96-98)
<b>YELLOW</b>	Super White (IRE 101-104)
<b>ORANGE</b>	Super White (IRE 105-107)
<b>RED</b>	Super White (IRE 108-109)

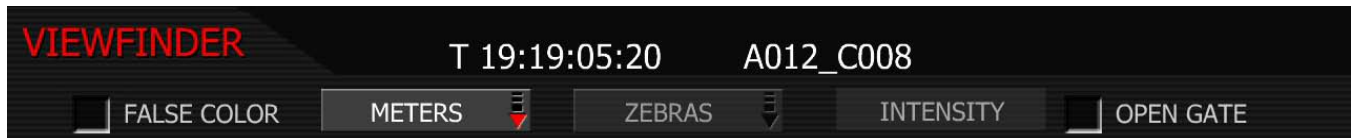
# RED ONE® OPERATION GUIDE

At all other values, the monochrome image displayed represents the luminance value of the ISO adjusted image.



## METER

Meters allow the operator to verify camera exposure independently of False Color overlays. Selections include SPOT METER and RGB HIST (a composite of Red Green and Blue). Default is RGB HIST.



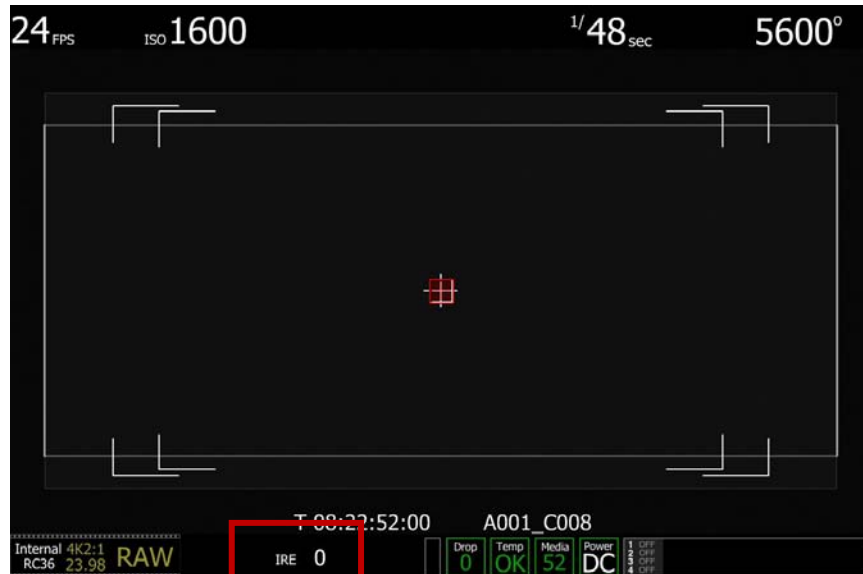
**To adjust:** Select METER and twist joystick to change the ANALYSIS METER to the desired setting.



# RED ONE® OPERATION GUIDE

## SPOT METER

A red rectangular box will appear centered on the center cursor of the image. The size of this sample box can be adjusted by rotating the joystick, and its location can be adjusted by moving the joystick in X and Y directions. The speed of movement around the screen will reflect the size of the sample box. Push the joystick to fix the sample box. The average IRE value of the pixels in the sample box is shown in the lower section of the full camera display.



**NOTE:** Histograms are affected by White Balance, ISO, VIEW and LOOK settings, however if VIEW is set to RAW, histograms will represent the exposure levels at the sensor i.e. prior to White Balance, ISO, VIEW and LOOK settings. The RAW histogram is the exception to this rule, in this case the sensor exposure graph always represents true sensor exposure even though the underlying colorless RGB graph will still be affected by White Balance, ISO, VIEW and LOOK settings.

## RGB HIST

Displays the RGB monitor path values as adjusted by ISO, FLUT and LOOK settings.



**NOTE:** The RGB Histogram data is complemented by RAW Level and Clip Meters as well as RAW Noise and Clip Level bars.

## RAW LEVEL METER

The RAW Level meter is a vertical color bar style meter that indicates peak exposure levels at the sensor. This meter is unaffected by White Balance, ISO, VIEW or LOOK settings and therefore represents a true measurement of the exposure levels of the sensor at all times. The meter is coded in stops, with red indicating that some portion of the sensor is at or near clipping.



## RAW CLIP METER

The RAW Clip meter looks a traffic light style meter and indicates if either of the Red, Blue or Green channels of the RAW sensor data are clipping. This meter is unaffected by White Balance, ISO, VIEW or LOOK settings and therefore represents a true measurement of the exposure levels of the sensor at all times.



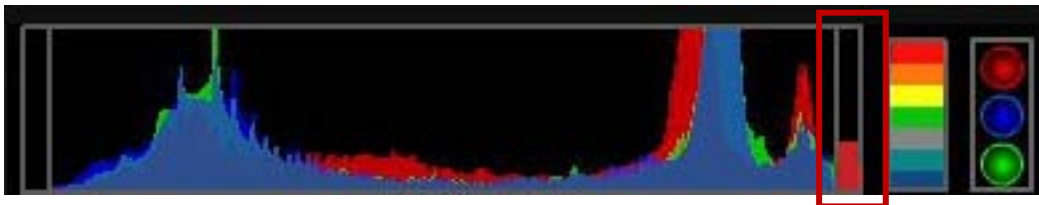
## RAW NOISE LEVEL BAR

The RAW noise level bar displays the amount of pixels in the image that are in noise. For example, if the bar is about 1/8 of the total height, this would indicate approximately 1/8 of the total pixels in the image are at an exposure level at risk of displaying noise when pushed at higher ISO or FLUT values in post production.



## RAW CLIP LEVEL BAR

The RAW clip level bar displays the amount of pixels in the image that are clipping. For example, if the bar is about 1/4 of the total height, this would indicate approximately 1/4 of the total pixels in the image are at an exposure level at risk of clipping and may not be recoverable by lowering ISO or FLUT values in post production.

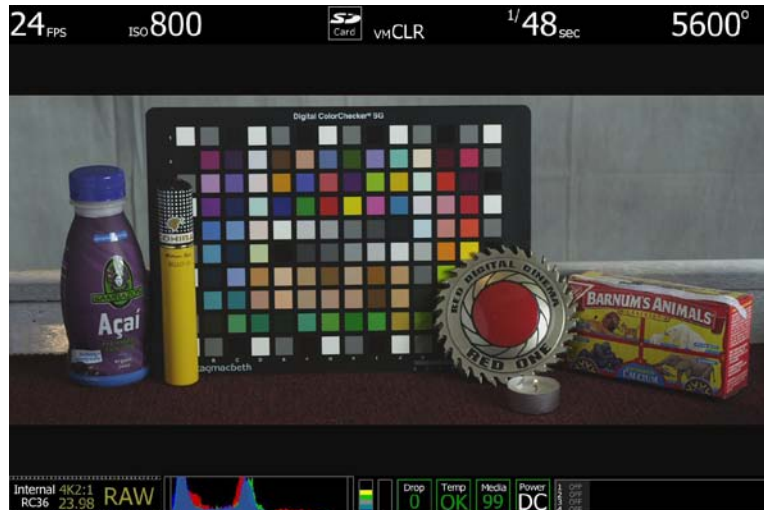


# RED ONE® OPERATION GUIDE

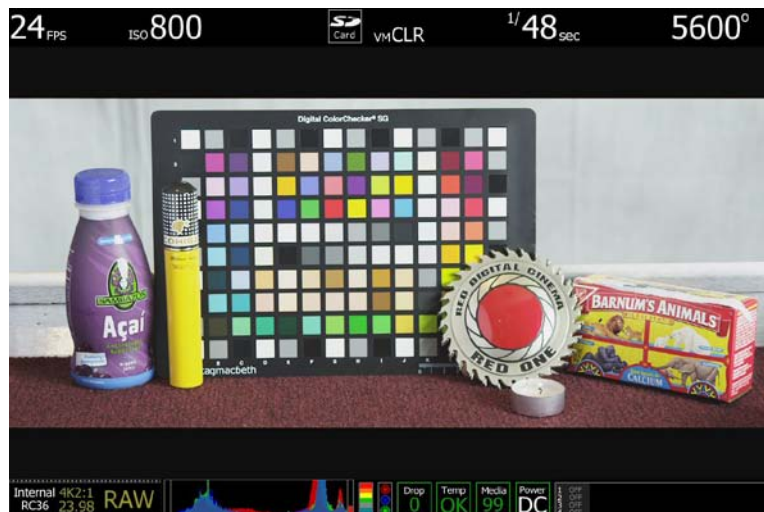
## UNDER AND OVER EXPOSURE EXAMPLE

**NOTE:** It is recommended to use the RED Cambook available at <http://www.red.com/store> when setting exposure.

False Color, Zebras and Histogram/RAW Level and Clip information may be used to judge ideal exposure. The ideal histogram to aim for is "fat" and "right justified", with the RAW Level meter indicating Green, Yellow or Orange and RAW Clip meter not indicating Red, or Blue or Green clip.

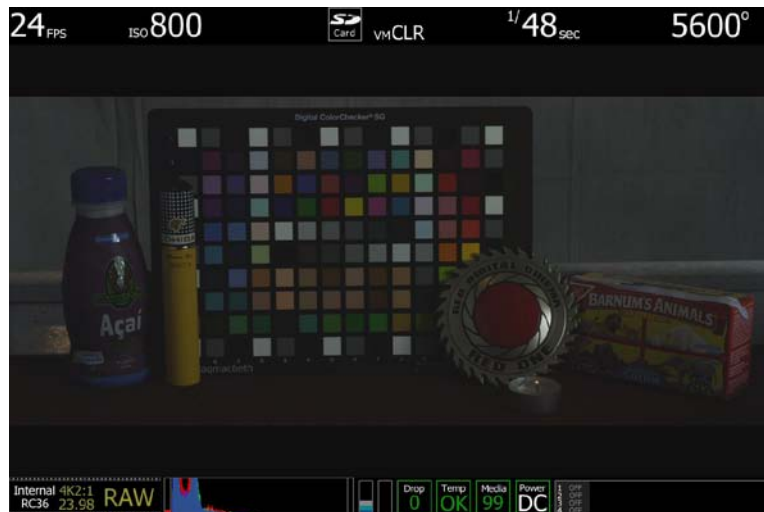


In the above example the camera is ideally exposed. The histogram is justified to the right, and the RAW Level and Clip meters indicate the sensor is not clipped. When the recorded clip is color corrected in post-production, sufficient headroom exists for the scene's highlight information to be displayed without clipping, and the shadow information can be displayed without significant noise.



In the above example the camera is significantly over exposed. The histogram is piled up to the right, the RAW Level meter indicates the sensor is clipped, and the RAW Clip meter indicates the red and green channels of the sensor are clipped. When the recorded clip is color corrected in post-production, the scene's highlight information will be clipped, although the shadow information can be displayed without significant noise.

# RED ONE® OPERATION GUIDE



In the above example the camera is significantly under exposed. The histogram is piled up to the left, and the RAW Level meter indicates the sensor is exposed at a low level. When the recorded clip is color corrected in post-production, the scene's highlight information will not be clipped, however the shadow information will probably be displayed with significant noise.

## ASSISTS

Assists allows the operator to choose a signal analysis waveform. Selections include WAVEFORM, RGB PARADE, FOCUS ASSIST and FOCUS OVERLAY. Default is FOCUS OVERLAY.



1. To select and adjust, use joystick to highlight ASSISTS checkbox.
2. Push in or down on joystick to place checkmark in ASSISTS checkbox.
3. ANALYSIS METER box will highlight to allow you to choose between WAVEFORM, RGB PARADE, FOCUS ASSIST or FOCUS OVERLAY.
4. Twist joystick to change the highlighted ANALYSIS METER box to the desired setting.
5. Move joystick left to select and exit.

# RED ONE® OPERATION GUIDE

## WAVEFORM

A color-coded waveform illustrates the exposure values using the full width of the lower section of the camera display. As exposure reaches maximum, waveform color changes to Yellow and then Red. At minimum exposure, the waveform color changes to Light Blue then Dark Blue. These colors match those used in the False Color Meter.



## RGB PARADE

A corresponding histogram illustrates the exposure distribution in the R, G and B channels using the full width of the lower section of the camera display.



# RED ONE® OPERATION GUIDE

## FOCUS ASSIST

A full screen width red rectangular box will appear centered on the center cursor of the image. The vertical position of this sample box can be adjusted by rotating the joystick, and its height can be adjusted by moving the joystick left or right. Push the joystick to fix the sample box. The average focus value of the pixels in the sample box are shown in a full width graph restricted to the lower section of the camera display.



## FOCUS OVERLAY

A full screen width red rectangular box will appear centered on the center cursor of the image. The vertical position of this sample box can be adjusted by rotating the joystick, and its height can be adjusted by moving the joystick left or right. Push the joystick to fix the sample box.



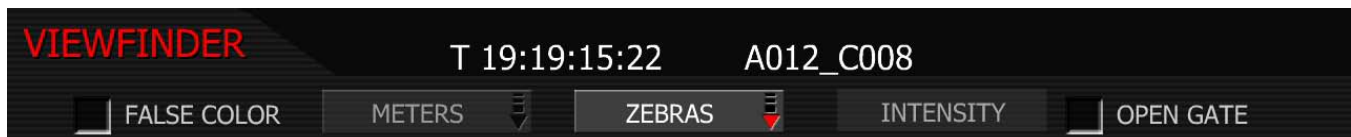
# RED ONE® OPERATION GUIDE

When the joystick is pressed, the sample box disappears and the average focus value of the pixels in the sample box are overlaid in the lower section of the active video.



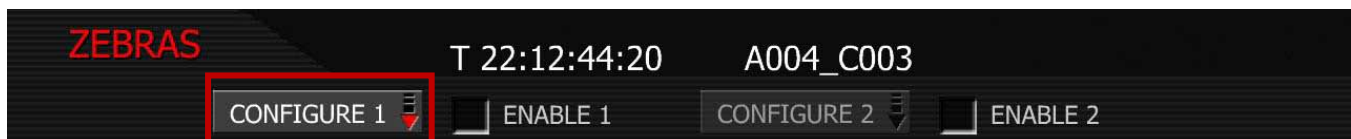
## ZEBRAS

Zebras enable and adjust the upper and lower values for two independent Zebra indicators. One zebra may be used for highlight exposure, and the other for mid tone or shadows. **By default, Zebras Configure 1 and Configure 2 are disabled.**

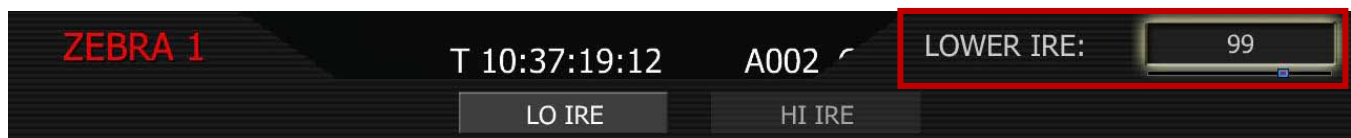


## CONFIGURE 1

Takes you to ZEBRA 1 sub-menu. Choose between LOW IRE and HI IRE settings.

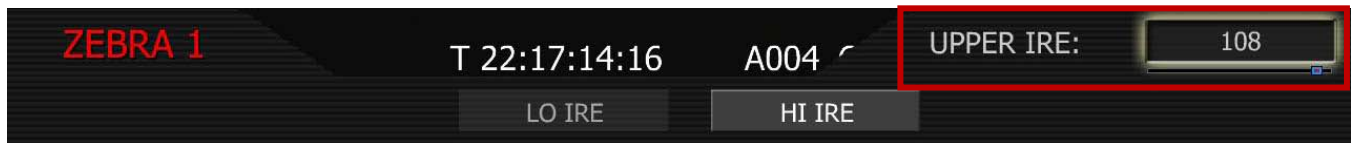


**To adjust LO IRE:** Select LO IRE and twist joystick to change the LOWER IRE: box to the desired setting between 75 and 107 (default is 99).



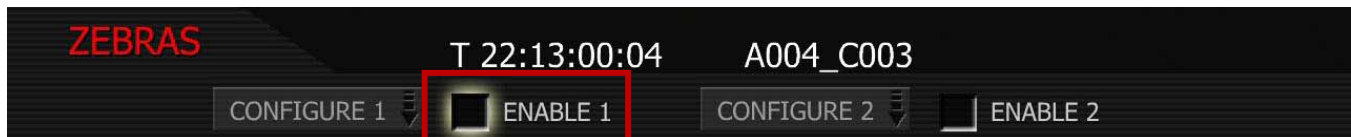
# RED ONE® OPERATION GUIDE

**To adjust HI IRE:** Select HI IRE and twist joystick to change the UPPER IRE: box to the desired setting between 93 and 109 (default is 108).



## ENABLE 1

By selecting this checkbox, settings under CONFIGURE 1 are used. To select: Highlight and push in or down on joystick to place checkmark in ENABLE 1 checkbox. Default is Disabled.

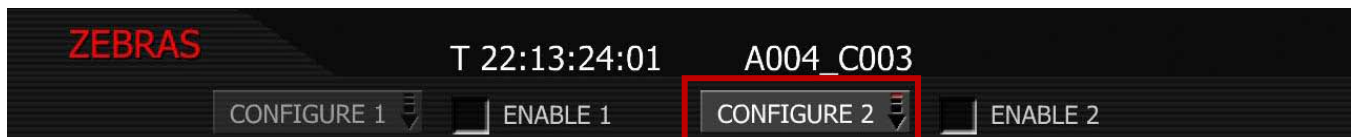


Areas of the image exposed within these ranges will be indicated by crosshatched overlays. Zebra 1 is displayed in the image below.



## CONFIGURE 2

Takes you to ZEBRA 2 sub-menu. Choose between LOW IRE and HI IRE settings.

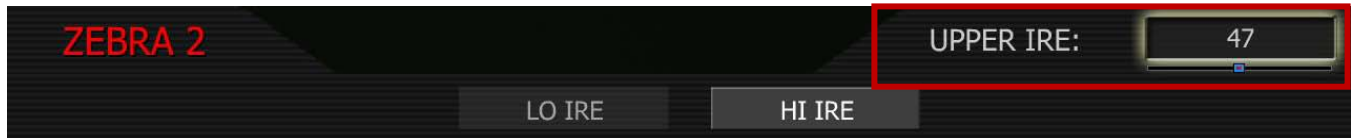


# RED ONE® OPERATION GUIDE

**To adjust LO IRE:** Select LO IRE and twist joystick to change the LOWER IRE: box to the desired setting between 0 and 84 (default is 44).



**To adjust HI IRE:** Select HI IRE and twist joystick to change the UPPER IRE: box to the desired setting between 1 and 93 (default is 47).



## ENABLE 2

By selecting this checkbox, settings under CONFIGURE 2 are used. To select: Highlight and push in or down on joystick to place checkmark in ENABLE 2 checkbox. Default is Disabled.



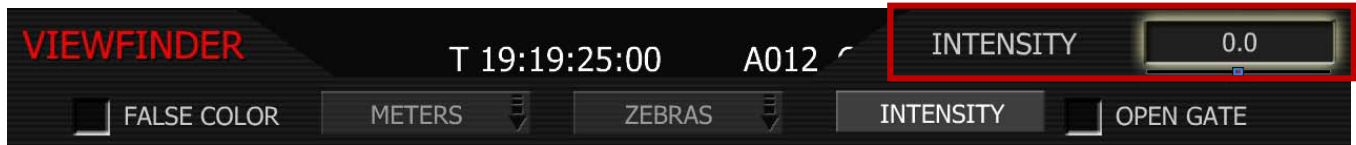
Areas of the image exposed within these ranges will be indicated by crosshatched overlays. Zebra 2 is displayed in the image below.



# RED ONE® OPERATION GUIDE

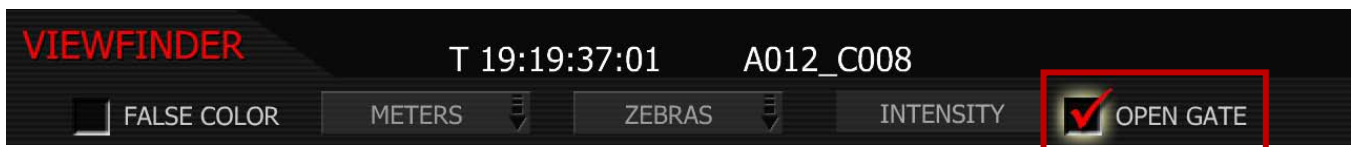
## INTENSITY (PREVIOUSLY DARK DETAIL)

Intensity allows the intensity of the BOMB EVF to be adjusted. Range is -1.0 to 1.0. Default is 0.0.



## OPEN GATE

Open Gate lets the camera preview images at 48Hz (50Hz) update rate when operating in 23.98 or 24.00 fps (25 fps) Project Frame Rates. In record, all monitor path images will be viewed at 48Hz, but recorded at 23.98 or 24.00 fps (viewed at 50Hz, recorded at 25 fps)



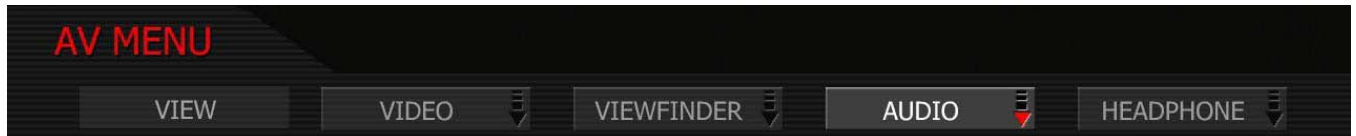
**NOTE: Use Open Gate with caution. Due to the doubling of sensor frame rate relative to capture rate the following operational restrictions should be noted.**

- Open Gate is not available in Varispeed or Ramp modes.
- Open Gate is not available for 50.00 or 59.94 Project Frame Rates.
- Video Genlock may not be available when operating in Open Gate.
- 360-degree shutter is not available when operating in Open Gate.

**NOTE: When deselecting Open Gate mode, it is normal to observe up to a 3 second disruption in the RED EVF display.**

## AUDIO

Audio is recorded at 24-bit 48KHz, which provides high audio fidelity and wide dynamic range.



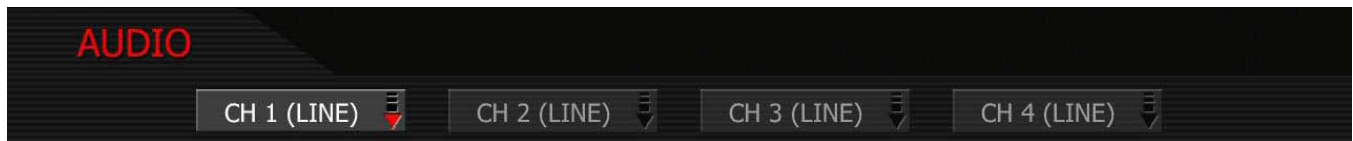
Line Level and Microphone Level analog audio input signals are routed via a high quality A/D and pre-amplifier, whose gain stage may be controlled using the **Input Level** control to achieve the desired audio reference / recording level.

To assist with audio operating reference level setup, the camera provides a color-coded 3dB per division Peak Level meter with 0dBu (-20dBFS) Witness Mark in the Graphical User Interface.

Peak Level meter range is -34dBu to +20dBu (-54dBFS to 0dBFS) and provides clip indication.

1. To adjust, select desired line and MICROPHONE/LINE. Default is LINE
2. INPUT LEVEL box will highlight to allow you to choose desired dB level.
3. Twist joystick to change the highlighted INPUT LEVEL box to the desired setting.

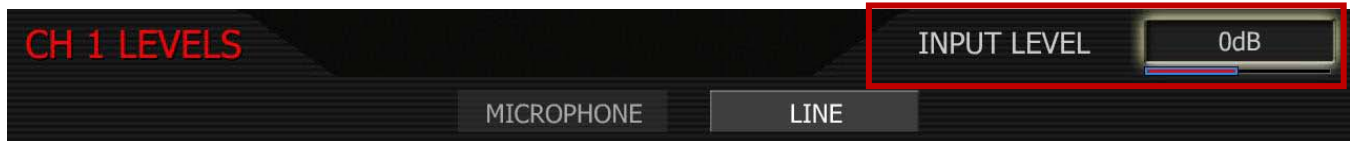
4. Move joystick left or right to select and exit.



## LINE LEVEL INPUTS

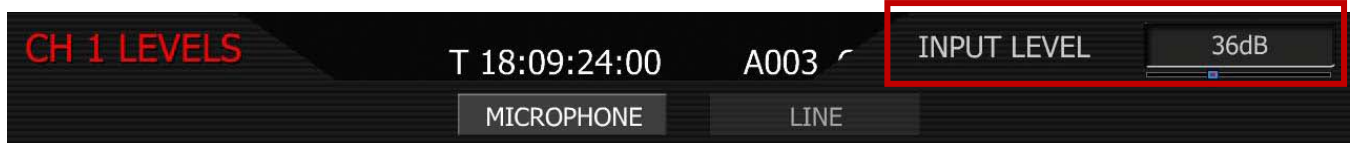
Line Level audio inputs are designed to operate at unity gain (0dB), therefore use 0dB and set a 0dbu (-20dBFS) line level output from the production mixer or other external signal source. Default value is 0dB.

**+10dB:** Select this value to normalize input levels when receiving a TAPE level line input (-10dB).



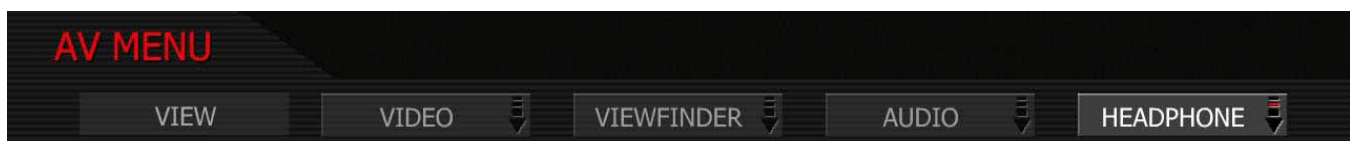
## MICROPHONE LEVEL INPUTS

Choose an **Input Level** that aligns the input signal to the reference line drawn vertically through the camera's PPM, indicating 0dBu. This setting provides 18dB headroom above reference level before signal clipping and the digital audio recording will be at maximum Signal to Noise ratio. Range is **+26dB to +54dB**. Default value is +36dB.



## HEADPHONE

The sub menu provides controls for headphone output volume channel mixing.

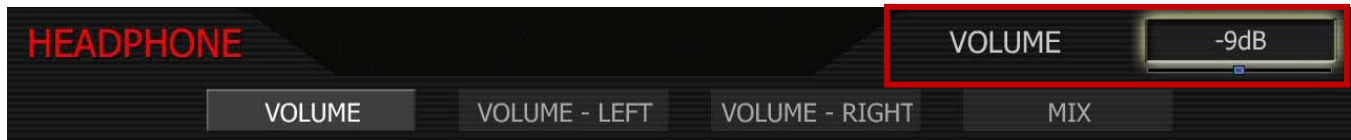


1. Select desired setting.
2. VOLUME box will highlight to allow you to choose desired dB level.
3. Twist joystick to change the highlighted VOLUME box to the desired setting.
4. Move joystick left or right to select and exit.

## VOLUME (MASTER)

Adjusts headphone master volume equally for Left and Right outputs.

Range is -18dB to 0dB in 1dB steps. Default is -9dB.

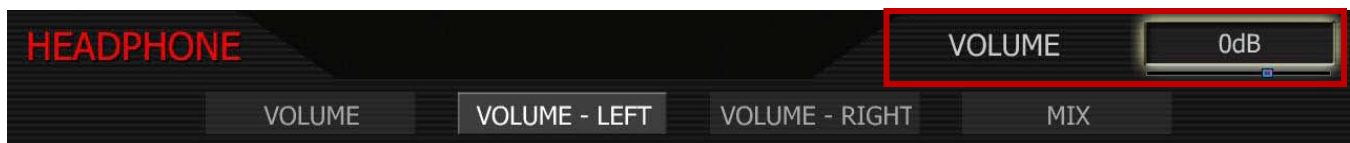


## VOLUME LEFT

Trims volume for Left output.

**E.g.** Volume -6dB + Volume Left +1dB = -5dB

Range is -12dB to + 6dB in 1dB steps. Default is 0dB.

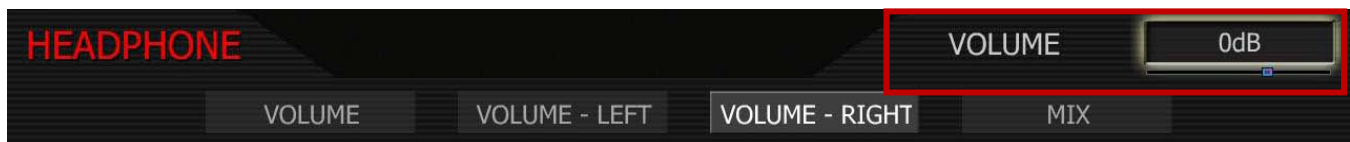


## VOLUME RIGHT

Trims volume for Right output.

**E.g.** Volume -6dB + Volume Right -1dB = -7dB

Range is -12dB to + 6dB in 1dB steps. Default is 0dB.



## MIX

Selects which audio channels feed the left and right side headphone outputs.

1L + 2R Feeds channel 1 to the left output, channel 2 to the right.

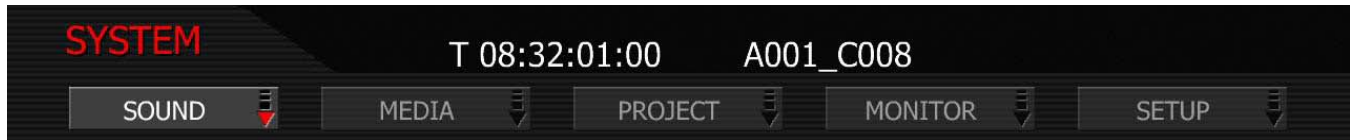
3L + 4R Feeds channel 3 to the left output, channel 4 to the right.

Quad Mix Feeds channels 1 plus 2 to the left output, and channels 3 plus 4 to the right.



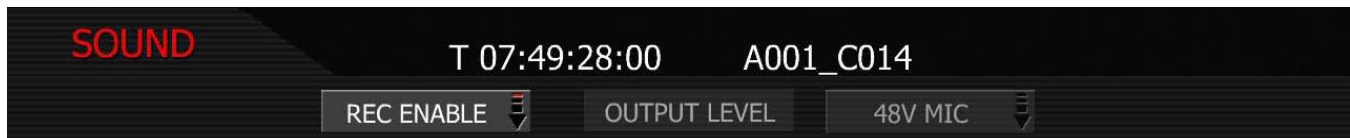
## SYSTEM MENU CONTROLS

This section describes the various controls available to configure the camera. These parameters are accessed from the SYSTEM menu key, located below and left of the RECORD button. Options available are SOUND, MEDIA, PROJECT, MONITOR and SETUP.



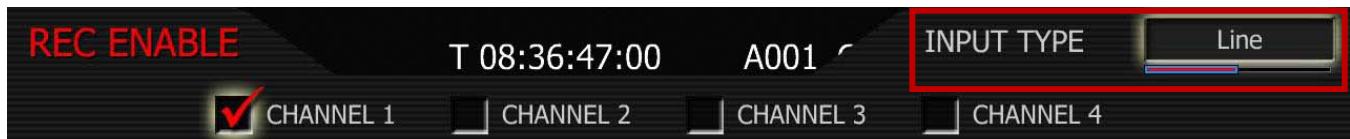
## SOUND

Sound menu provides output level adjustment, channel configuration and 48V management. Options available are REC ENABLE, OUTPUT LEVEL and 48V MIC.



## REC ENABLE

Push REC ENABLE to access the channel enable sub-menu.

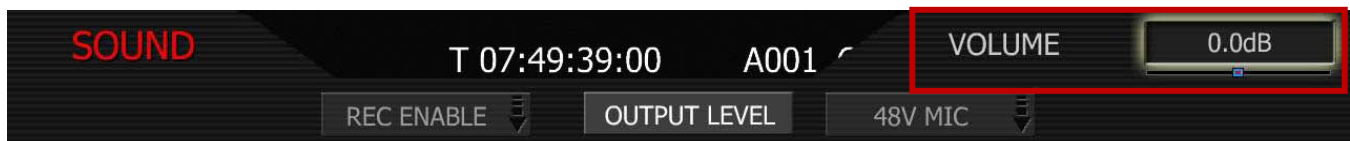


Once enabled, the input type may be selected as either Line Level or Microphone Level. To help protect against accidentally enabling +48V Phantom Power for Line Level input sources, or microphones that are not capable of operating with 48V Phantom Power, 48V selection is provided in a separate sub menu accessed from the [48V ENABLE](#) key of the Sound Menu.

1. Push in or down on joystick to place checkmark in desired channel checkbox.
2. INPUT TYPE box will highlight to allow you to choose between LINE and MIC.
3. Twist joystick to change the highlighted INPUT TYPE box to the desired setting.
4. Move joystick left or right to select and exit.

## OUTPUT LEVEL

The OUTPUT LEVEL parameter permits the line level audio monitor output provided from the 5-pin mini-XLR connector to be trimmed to achieve a 0dBu / 0.775V RMS / - 20dBFS when receiving or an equivalent 0dBu / 0.775V RMS / - 20dBFS reference level input.



# RED ONE® OPERATION GUIDE

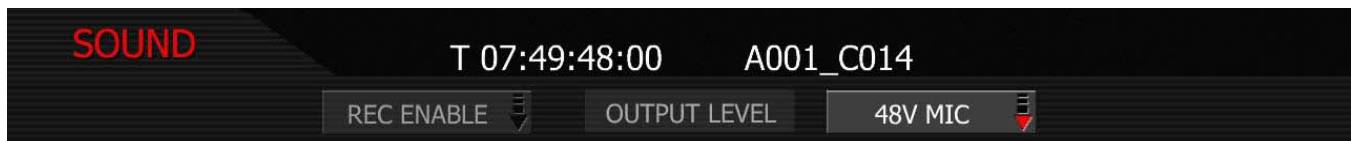
1. Select OUTPUT LEVEL and push in or down on Joystick.
2. VOLUME box will highlight to allow you to choose a volume level between -6.0dB and 6.0dB (default is 0dB).
3. Twist joystick to change the highlighted VOLUME box to the desired setting.
4. Move joystick left, right or up to select and exit.

**NOTE: The RED-ONE camera does not provide a reference level Tone Generator. However an approximately 1 minute digital recording of a reference level Tone Generator provided by an external signal source may be used as a substitute for an internal Tone Generator.**

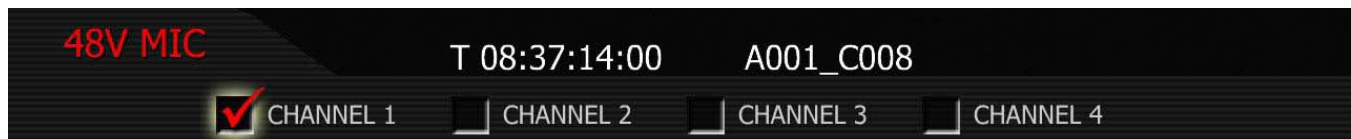
**NOTE: Before digital audio recordings can be made, audio inputs need to be enabled.**

## 48V MIC

Push 48V MIC to access the channels that you wish to provide 48V Phantom Power on.

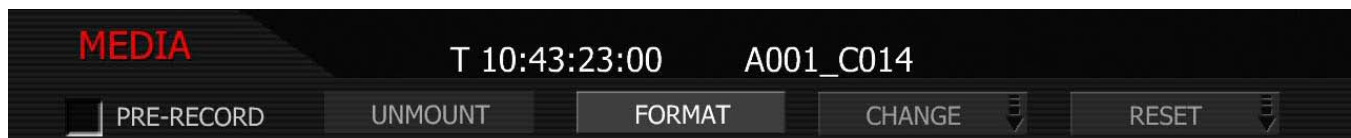


**NOTE: With firmware prior to Build 18, and all cameras with Rev A audio hardware, the +48V Phantom Power output will be disabled each time the camera is power cycled.**



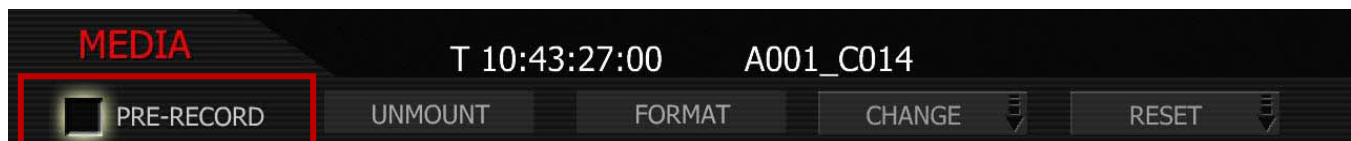
## MEDIA

This menu provides various media management functions including digital media formatting. Options available are PRE-RECORD, UNMOUNT, FORMAT, CHANGE and RESET. For detailed instructions on formatting, copying and deleting files from media, go to [APPENDIX B: MANAGING DIGITAL MEDIA](#).



### PRE-RECORD

Pre-Record enables a loop recording of definable duration (10 or 30 seconds) that permits continuous video and audio capture for that defined duration “before the actual RECORD event”.



When enabled, a GPI trigger (ensure that either [GPIO](#) are set to PRE-RECORD) will place the camera into pre-record mode. In this mode, the camera records 1-second chunks of video and audio to the digital

# RED ONE® OPERATION GUIDE

magazine. At the end of the defined pre-record duration, the first chunk of video and audio is overwritten by newer video and audio information.

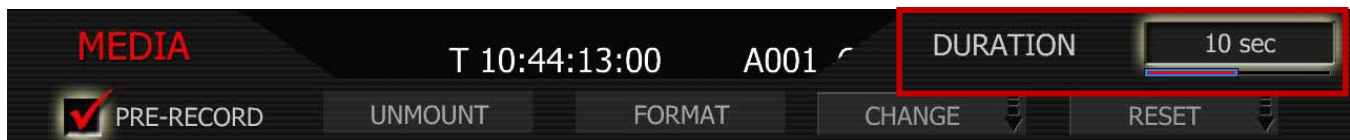
If the RECORD button is pushed while in pre-record, the pre-record mode is terminated and a normal record is enabled. The timecode value and clip name are carried over between pre-record and record modes.

A typical clip folder in this scenario looks as follows:

▼ A001_C001_0519L7.RDC	Today, 6:35 PM	--	Folder
▶ A001_C001_0519L7_001.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_002.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_003.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_004.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_005.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_006.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_007.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_008.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_009.R3D	Today, 6:35 PM	17.9 MB	RED RAW R3D
▶ A001_C001_0519L7_010.R3D	Today, 6:35 PM	17 MB	RED RAW R3D
▶ A001_C001_0519L7_011.R3D	Today, 6:35 PM	118.4 MB	RED RAW R3D
▶ A001_C001_0519L7_F.mov	Today, 6:35 PM	64 KB	Quick... Movie
▶ A001_C001_0519L7_H.mov	Today, 6:35 PM	64 KB	Quick... Movie
▶ A001_C001_0519L7_M.mov	Today, 6:35 PM	64 KB	Quick... Movie
▶ A001_C001_0519L7_P.mov	Today, 6:35 PM	64 KB	Quick... Movie

This specific clip includes eleven .R3D files, the first ten of which correspond to the pre-record and the eleventh file corresponds to the normal record period. All have the same clip name.

**NOTE: On playback on camera or in REDCINE-X or any QuickTime application, these eleven individual .R3D files are seen as a single continuous video clip.**



1. To enable PRE-RECORD, push in or down on joystick to place checkmark in PRE-RECORD check-box.
2. DURATION box will highlight to allow you to choose between 10 sec and 30 sec. Default is 10 sec.
3. Twist joystick to change the highlighted DURATION box to the desired setting.
4. Move joystick right or up to select and exit.

To activate pre-record, push both the UNDO key and the RECORD key on the camera. The camera will commence prerecord, indicated by the record tally light and timecode changing to Yellow.



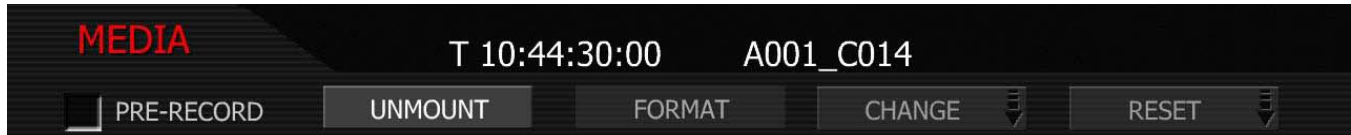
To record, push the RECORD key. This will be indicated by the record tally light and timecode changing from Yellow to Red. To terminate pre-record, push the RECORD key a second time.

# RED ONE® OPERATION GUIDE

**NOTE:** When using Pre-Record, the Edge Code written to the digital magazine can become discontinuous between clips, however Timecode is unaffected.

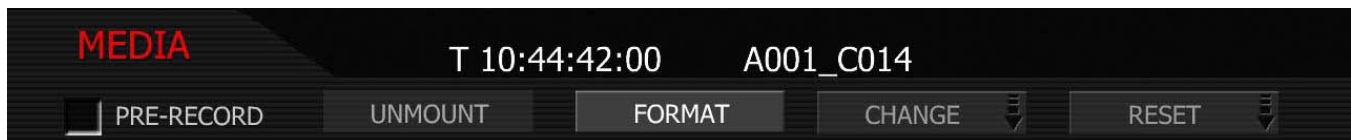
## UNMOUNT

Select to un-mount digital media from the RED ONE camera in a failsafe manner. The camera operating system will ensure that all files are closed, hard disk heads (if present) are parked, and REDFLASH CF card, REDMAG, RED-DRIVE or RED-RAM magazine is properly powered down. For detailed instructions, go to [APPENDIX B: MANAGING DIGITAL MEDIA](#).



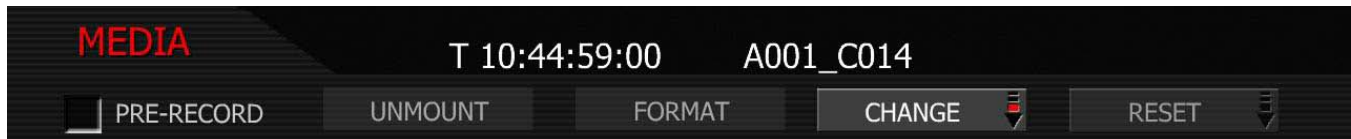
## FORMAT

Select to format digital media. The camera will warn that "all data will be erased", and formatting requires that a sequence of confirm commands are made before proceeding. For detailed instructions, go to [APPENDIX B: MANAGING DIGITAL MEDIA](#).



## CHANGE

Select this function if you wish to change the reel number allocated by the camera when media is formatted.



1. Select REEL# and press in or down on joystick.
2. Twist joystick to change the highlighted NEW # box reel number between 1 and 999.

**NOTE:** The default reel number offered by the camera will be the last used value the camera used as the reel number - e.g. if the last used reel number was 56, the change number suggested by the camera will also be 56.



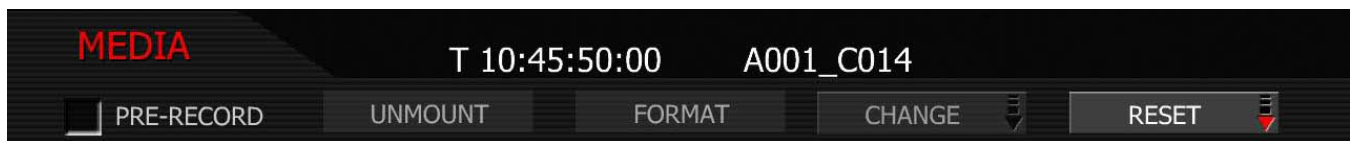
3. Move Joystick to the left and select FORMAT. If the magazine is not empty, a warning and conformation screen will appear, push FORMAT or CANCEL as appropriate.



## RESET

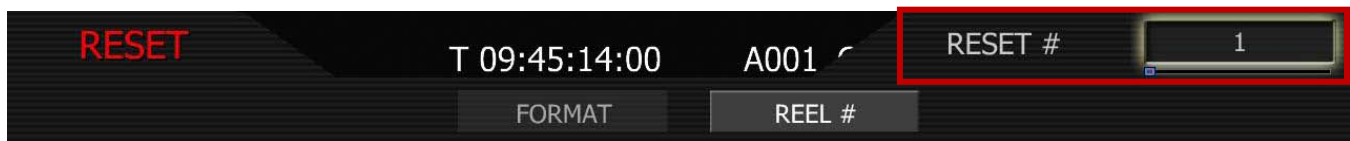
Select this function if you wish to reset the reel number counter used by the camera to allocate reel numbers when the media is formatted.

**NOTE: To protect against duplicate magazine and file names, the camera inserts a random two digit alphanumeric number in the file and/or directory names.**

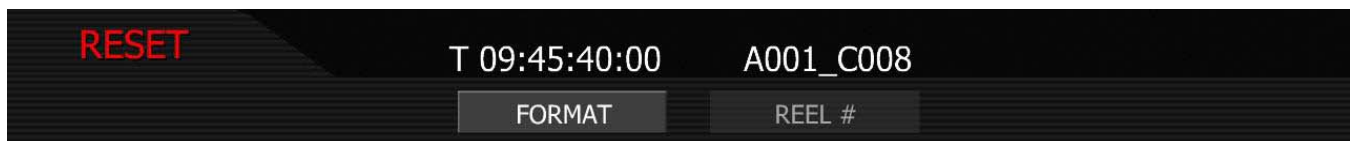


1. Select REEL# and press in or down on joystick.
2. Twist joystick to change the highlighted RESET # box reel number between 1 and 999.

**NOTE: The default reel number offered by the camera will be 1. The camera no longer resets this value each time the Project Time Base (formerly Frame Rate) is changed.**

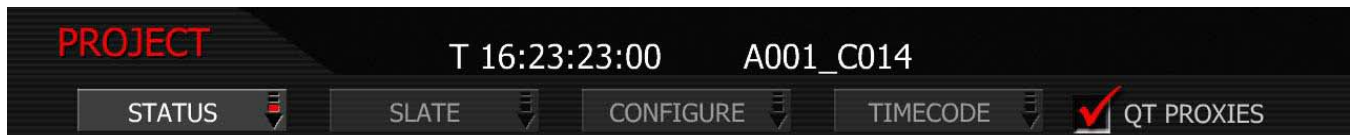


3. Move Joystick to the left and select FORMAT. If the magazine is not empty, a warning and conformation screen will appear, push FORMAT or CANCEL as appropriate. For additional information, go to [APPENDIX B: MANAGING DIGITAL MEDIA](#).



## PROJECT

The project menu sets the operating parameters the camera will use for a given project. Options available are STATUS, SLATE, CONFIGURE, TIMECODE, and QT PROXIES.



## STATUS

Status menu allows the operator to view the current project settings and save them. If project settings were previously saved, the operator may also recall the desired settings and set the camera to those settings to replicate the desired look and feel.



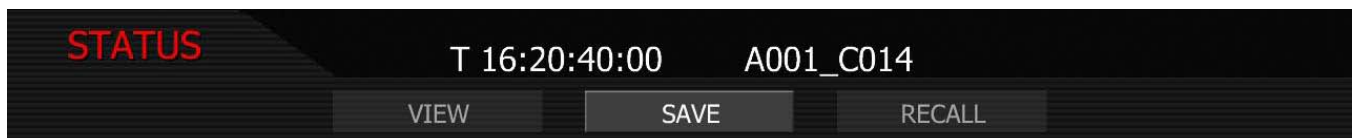
## VIEW

When VIEW is selected, the current project settings for the camera are displayed. This allows the operator to ensure the desired project settings have been made. Press OK to exit screen



## SAVE

Allows the operator to save the project settings to the SD card.



# RED ONE® OPERATION GUIDE

When the project settings are saved successfully to the SD card, the following message will be displayed:



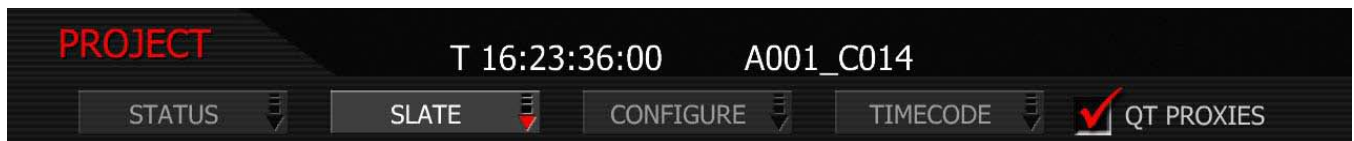
## RECALL

When selected, the operator will be able to load the desired saved project settings. If not project settings have been saved, "None Available" will be displayed as a selection. If project setting are available on the SD card, they will be displayed as selections.



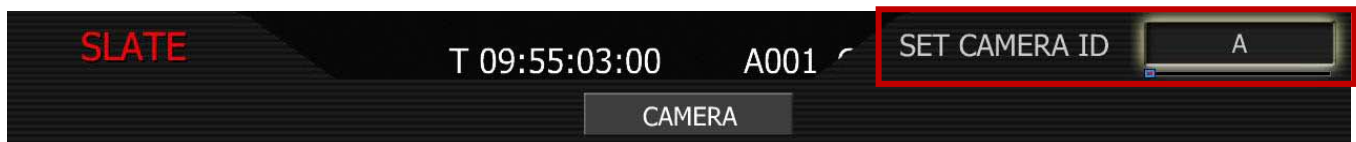
## SLATE

Slate lets the operator identify the specific camera used for the project. Combined with reel numbers and clip numbers assigned by the camera, all clips recorded on the digital media may be uniquely identified, simplifying post-production and media archiving workflows.



## CAMERA

SET CAMERA ID is a single letter (A-Z) that provides a unique identifier for the camera in a multi-camera production environment.



When you push record, the camera names the clip being recorded on the digital media.

E.g. A001\_C001\_0515A6.RDC

Where: A = camera A, 001 = reel 001, C001 = clip 001, and 0515 = May 15 and A6 is a two digit alphanumeric random number generated by the camera. This number helps avoid duplicate file names if two cameras are inadvertently named A on the same project.

1. To set camera ID, select CAMERA and press in or down on joystick.
2. Twist joystick to change the highlighted SET CAMERA ID box reel letter between A and Z (default is A).

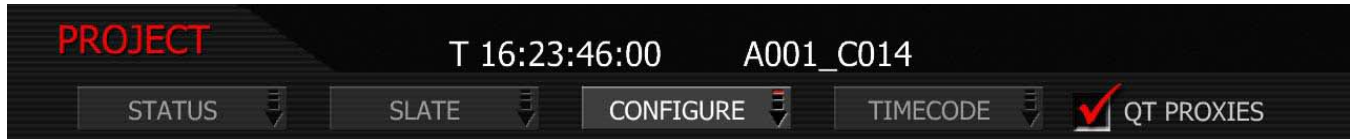
# RED ONE® OPERATION GUIDE

3. Move Joystick up to select and exit.

**NOTE: For Master / Slave Configuration information refer to APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION > CLIP NAMING CONVENTIONS > SLATE.**

## CONFIGURE

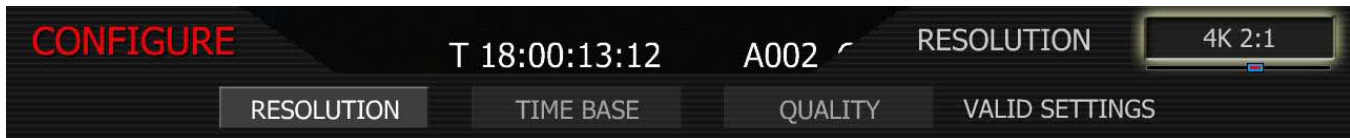
Configure defines the operation of the camera in a project.



## RESOLUTION

Choose 4.5K, 4K, 3K or 2K resolutions. Do not use 4.5K, 4K or 3K for S16mm/B4 lenses. Default resolution is 4K 2:1.

1. To set resolution, select RESOLUTION and press in or down on joystick.
2. Twist joystick to change the highlighted RESOLUTION box to the desired resolution.
3. Move Joystick right or up to select and exit.



The maximum available time base supported by each media type for each resolution is:

REDCODE 28	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	60 fps	60 fps	60 fps	60 fps
2K 16:9	60 fps	60 fps	60 fps	60 fps
2K ANA	60 fps	60 fps	60 fps	60 fps
3K 2:1	50 fps	60 fps	60 fps	60 fps
3K 16:9	30 fps	50 fps	50 fps	50 fps
3K ANA	60 fps	60 fps	60 fps	60 fps
4K 2:1	25 fps	30 fps	30 fps	30 fps
4K HD	25 fps	30 fps	30 fps	30 fps
4K 16:9	25 fps	30 fps	30 fps	30 fps
4K ANA	30 fps	30 fps	30 fps	30 fps
4.5K WS	25 fps	30 fps	30 fps	30 fps

# RED ONE® OPERATION GUIDE

REDCODE 36	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	60 fps	60 fps	60 fps	60 fps
2K 16:9	60 fps	60 fps	60 fps	60 fps
2K ANA	60 fps	60 fps	60 fps	60 fps
3K 2:1	30 fps	30 fps	50 fps	60 fps
3K 16:9	30 fps	30 fps	50 fps	50 fps
3K ANA	50 fps	60 fps	60 fps	60 fps
4K 2:1	25 fps	30 fps	30 fps	30 fps
4K HD	----	25 fps	30 fps	30 fps
4K 16:9	----	25 fps	25 fps	30 fps
4K ANA	25 fps	30 fps	30 fps	30 fps
4.5K WS	----	30 fps	30 fps	30 fps

REDCODE 42	REDFLASH 8GB	REDFLASH 16GB	RED-DRIVE	RED-RAM REDMAG
2K 2:1	----	60 fps	60 fps	60 fps
2K 16:9	----	60 fps	60 fps	60 fps
2K ANA	----	60 fps	60 fps	60 fps
3K 2:1	----	30 fps	30 fps	30 fps
3K 16:9	----	30 fps	30 fps	30 fps
3K ANA	----	30 fps	30 fps	30 fps
4K 2:1	----	25 fps	25 fps	25 fps
4K HD	----	25 fps	25 fps	25 fps
4K ANA	----	25 fps	25 fps	25 fps
4.5K WS	----	25 fps	25 fps	25 fps

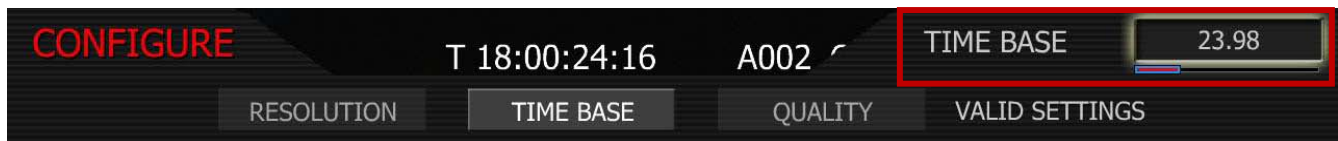
**NOTE:** Frame rates of “30” and “60” should be read as “29.97” and “59.94” respectively.

**NOTE:** An individual project should only use one Time Base, as it defines the frame rate used for timecode and editing. To vary the capture frame rate above or below the base frame rate defined by the project’s time base, enable VARISPEED in the SHUTTER menu.

**NOTE:** When in 2K, 3K or 4K ANA mode, RED EVF, RED LCD and PWV HD-SDI and HDMI outputs will be stretched 2:1 horizontally to provide a 2.40:1 aspect ratio image display.

## TIME BASE

Time base allows the user to set the project time base - the playback & editing frame rate. Default is 23.98.

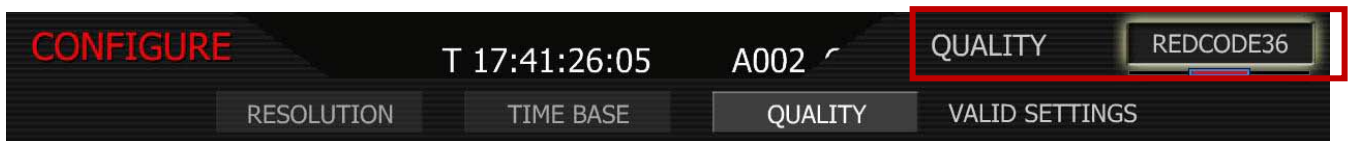


1. To set time base, select TIME BASE and press in or down on joystick.
2. Twist joystick to change the highlighted TIME BASE box to select between 23.98 and 29.97.
3. Move Joystick right or up to select and exit.

## QUALITY

Quality allows the user to set the project quality at REDCODE 28, REDCODE 36 or REDCODE 42. Default QUALITY setting is REDCODE 36.

**NOTE: REDCODE 36 and REDCODE 42 will limit maximum frame rate and resolutions available using CF cards.**



1. To set quality, select QUALITY and press in or down on joystick.
2. Twist joystick to change the highlighted QUALITY box to REDCODE 28, REDCODE 36 or REDCODE 42.
3. Move Joystick right or up to select and exit.

## VALID SETTINGS

**IMPORTANT: Valid combinations of Quality, Resolution and Time Base are indicated by the phrase VALID SETTINGS.**

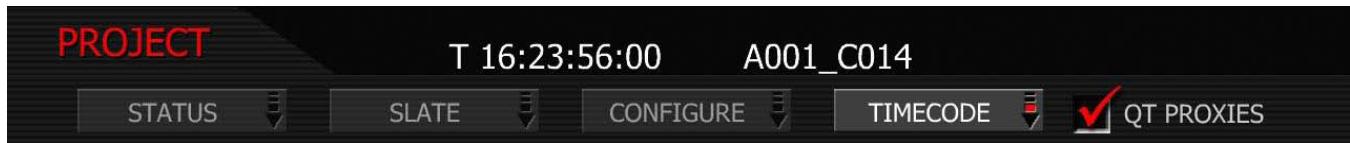


If this is crossed through, it indicates the media is too slow to record that combination of resolution, project frame rate and quality.



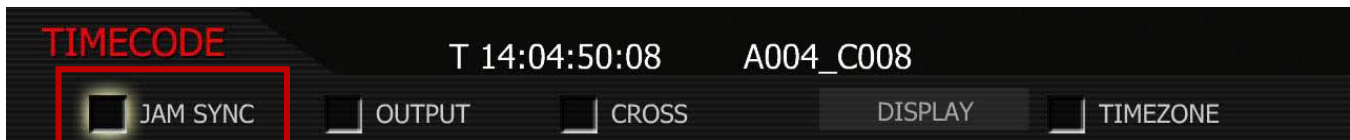
## TIMECODE

Select to change displayed timecode track, force Jam sync or reset camera clock.



## JAM SYNC

Jam Sync instructs the camera to replace its internal Time of Day value with external timecode read from the 5pin LEMO connector. This value is updated at the first frame of each recording, provided a valid external timecode source is present. If the external source is not present, the camera auto-increments the timecode until the external source is re-connected. Unchecked by default.



## CHAIN LINK ICON

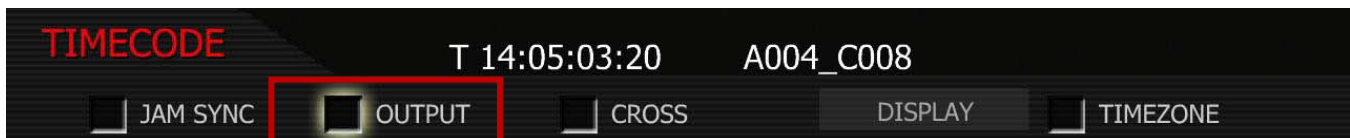
When JAM SYNC is checked and an external timecode generator source is connected to the TIMECODE connector (refer to [TIMECODE INPUT / OUTPUT](#) under APPENDIX D: INPUT/OUTPUT CONNECTORS) and set to the same frame rates as the camera's project TIME BASE, a CHAIN LINK icon will be displayed at the top of the EVF, LCD and all external monitors. This indicates a valid timecode signal is available to the camera.



**NOTE:** Once Jam Synced, the camera will maintain Sync even if the external timecode source is removed, until the next power cycle.

## OUTPUT

Unchecked by default, when checked, timecode is enabled on the 5-pin LEMO timecode I/O connector. If checked, the current Timecode value is provided on the 5-pin LEMO timecode I/O connector. Timecode is always embedded in HD-SDI irrespective of this setting.

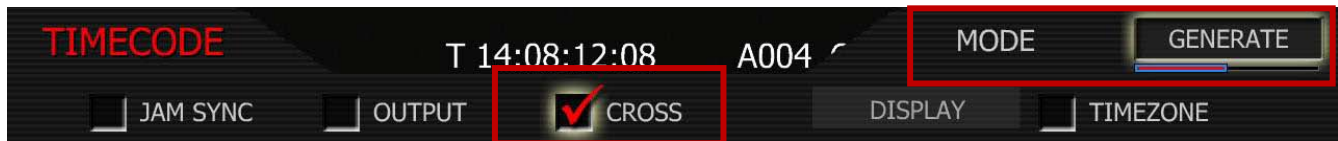


## CROSS

Cross allows user to select between Cross JAM and Cross GEN. Unchecked by default.

1. Push in or down on joystick to place checkmark in CROSS checkbox.
2. MODE box will highlight to allow you to choose between GENERATE or JAM.
3. Twist joystick to change the highlighted MODE box to the desired setting.

4. Move joystick left or right to select and exit.



## GENERATE

Cross Gen activates 29.97 from 23.98 fps time code sync. The RED-ONE camera will generate a 23.98 Timecode signal for use with the camera's 23.98 fps recording, and also generates a synchronized 29.97 fps Timecode signal for use by an external device, available as an output from the 5-pin timecode I/O connector. **Normally used with JAM SYNC off.**

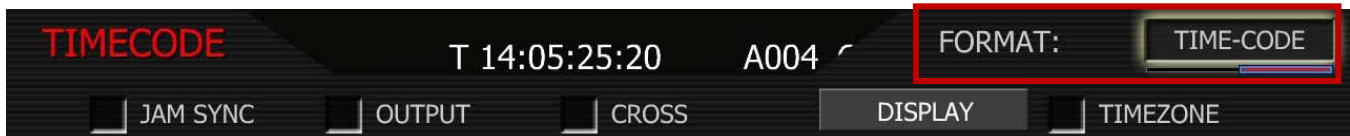
## JAM

Cross Jam activates 23.98 from 29.97 fps time code sync. The RED-ONE camera will accept a 29.97 fps time base external Timecode signal and generate a synchronized 23.98 Timecode signal for use with the camera's 23.98 fps recording. **Normally used with OUTPUT off.**

## DISPLAY

Display lets the operator select whether Edge Code or Timecode is displayed in the status displays. This selection also determines which of the two recorded timecode tracks will be used in the QuickTime reference movies, and the primary timecode track in HD-SDI outputs.

1. To set display, select DISPLAY and press in or down on joystick.
2. Twist joystick to change the highlighted FORMAT box to either EDGE-CODE or TIME-CODE.
3. Move Joystick right or up to select and exit.



## EDGE-CODE

If Edge Code is selected, "E" precedes the value shown in the status display.

## TIME-CODE

If Timecode is selected, "T," precedes the value shown in the status display. Default setting is Timecode.

## TIMEZONE

Applies a time offset to the SET CLOCK value established for the camera. Unchecked by default.



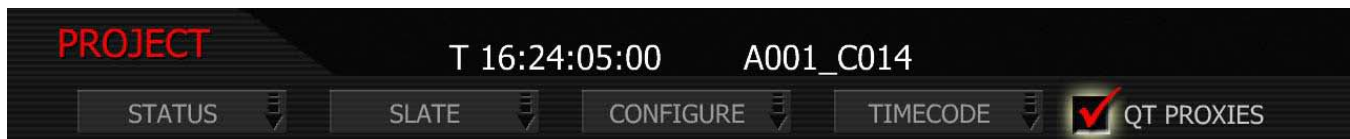
1. Push in or down on joystick to place checkmark in TIMEZONE checkbox.
2. GMT OFFSET box will highlight to allow you to choose between -12.0 hours and 14.0 hours. Default is -8.0 hours.
3. Twist joystick to change the highlighted GMT OFFSET box to the desired setting.
4. Move joystick left or up to select and exit.

If camera Date and Time are set to GMT, and then set TIMEZONE to -8 for West Coast US (Pacific) time etc. Or set Date and Time to local time, and set the TIMEZONE value to 0.

**NOTE: Current GMT date and time can be found using this web site or equivalent service – <http://www.greenwichmeantime.com/info/current-time.htm>**

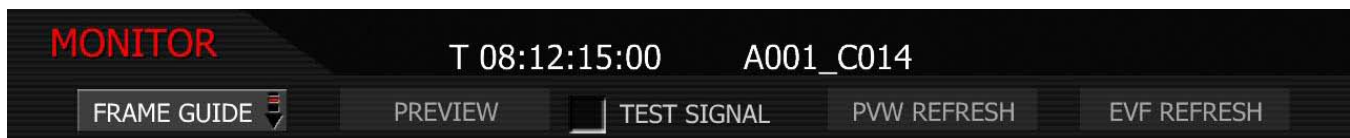
## QT PROXIES

When checked, the camera will create a QuickTime reference movie at the completion of each clip record. These movies are placed in the same folder as the .R3D file. While the movies are being created the camera reports “POST” in the status display. Checked by default.



## MONITOR

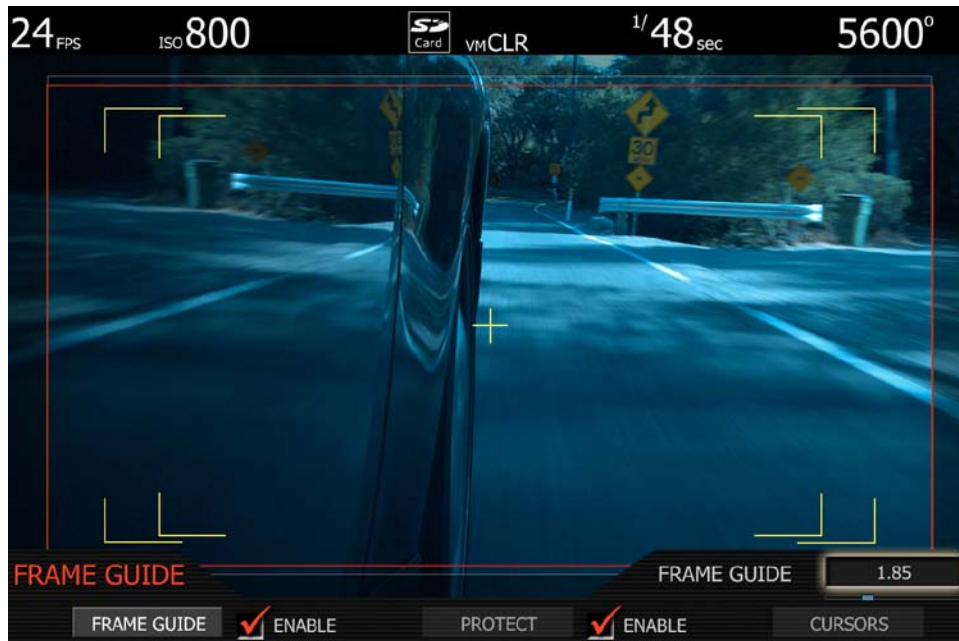
The monitor menu provides controls for the framing guides and test patterns. Options available are FRAME GUIDE, PREVIEW, TEST SIGNAL, PVW REFRESH and EVF REFRESH.



# RED ONE® OPERATION GUIDE

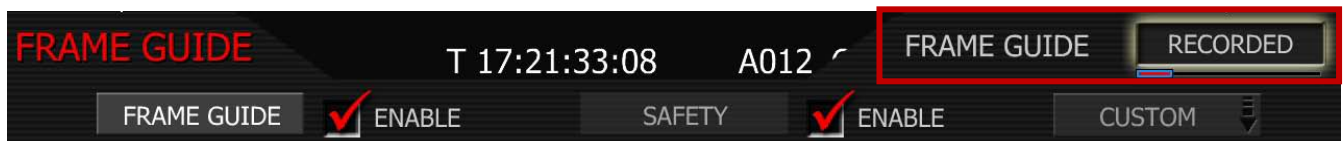
## FRAME GUIDE

This sub-menu provides a selection of frame guides and safe action and safe title guides. User definable safe action and safe title guides may be saved as a USER PREFERENCE, thereby permitting the camera guides to be fully customized for any application.



## FRAME GUIDE

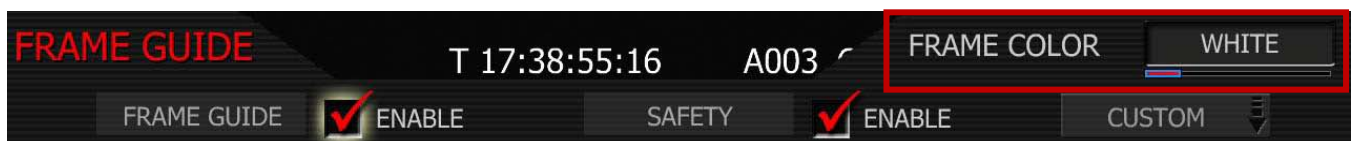
Options are RECORDED, 2.39, 1.85, 4:3, and 16:9. Film projection areas are best suited using 1.85 or 2.39 aspect ratios and television display areas using 16:9 or 4:3 aspect ratios.



1. To change frame guide aspect ratio, select FRAME GUIDE.
2. FRAME GUIDE box will highlight to allow you to choose from FULL to 16:9. Default is FULL.
3. Twist joystick to change the highlighted FRAME GUIDE box to the desired setting.
4. Move joystick left, right or up to select and exit.

## FRAME GUIDE ENABLE

Allows you to set the frame guide line color to White, Black, Blue, Red or Yellow for maximum color contrast with the scene you are shooting. Checked by default.

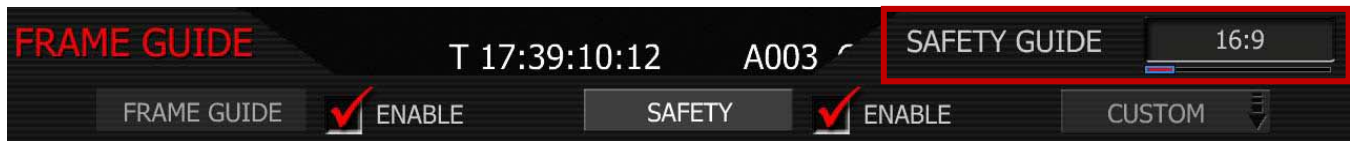


# RED ONE® OPERATION GUIDE

1. To select frame guide enable color, push in or down on joystick to place checkmark in ENABLE checkbox.
2. FRAME COLOR box will highlight to allow you to choose the desired color. Default is WHITE.
3. Twist joystick to change the highlighted FRAME COLOR box to the desired setting.
4. Move joystick left, right or up to select and exit.

## SAFETY (PREVIOUSLY PROTECT)

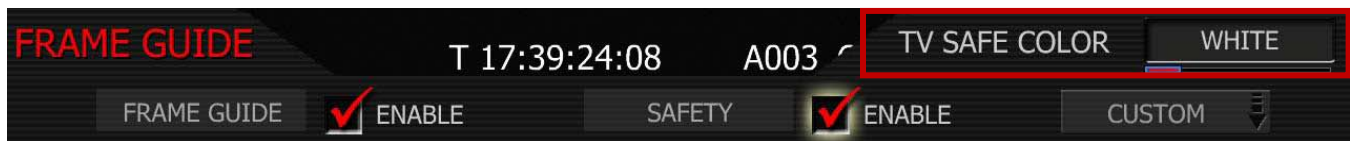
Safety displays film projection safe areas with 1.85 or 2.39 aspect ratios and television safe areas with 16:9, 14:9 or 4:3 aspect ratios, or User Areas.



1. To change frame guide aspect ratio, select PROTECT.
2. SAFETY GUIDE box will highlight to allow you to choose from 16:9 to USER AREAS.
3. Twist joystick to change the highlighted SAFETY GUIDE box to the desired setting. Default is 16:9.
4. Move joystick left, right or up to select and exit.

## SAFETY ENABLE (PREVIOUSLY PROTECT ENABLE)

Allows you to set the safe area color to White, Black, Blue, Yellow or Red for maximum color contrast with the scene you are shooting. Checked by default.

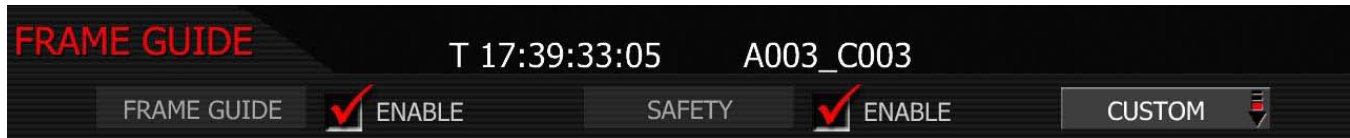


1. To select safe area color, push in or down on joystick to place checkmark in ENABLE checkbox.
2. TV SAFE COLOR box will highlight to allow you to choose the desired color.
3. Twist joystick to change the highlighted TV SAFE COLOR box to the desired setting. Default is WHITE.
4. Move joystick left, right or up to select and exit.

# RED ONE® OPERATION GUIDE

## CUSTOM (PREVIOUSLY PROGRAM)

Custom allows the use to program the specific PROTECT areas to be used.

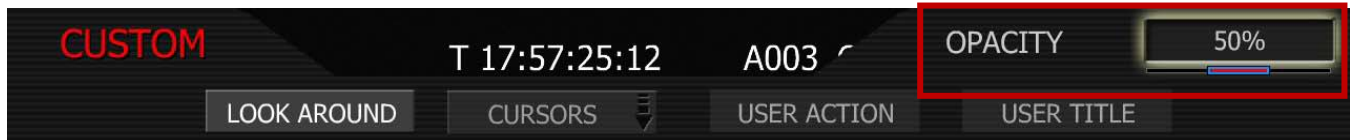


Select CUSTOM to access the CUSTOM sub menu.



## LOOK AROUND

LOOK AROUND allows the OPACITY of the LOOK AROUND area to be set to 0%, 50% and 100%. Default value is 50%.

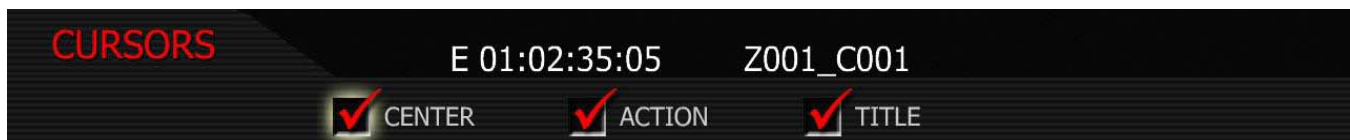


## CURSORS

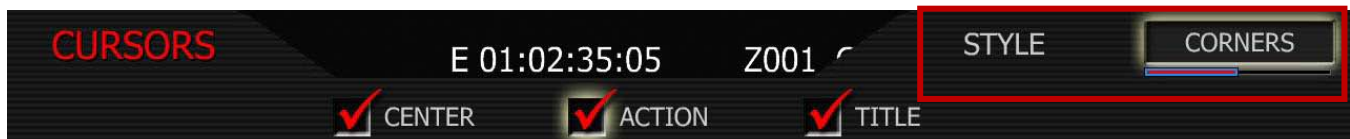
Enables / disables image cursors. Select **Cursors** to enable Center, Safe Action or Safe Title cursors.



**CENTER:** Enables / disables image center cursor. Check or uncheck to select. Default is checked.



**ACTION:** Enables / disables outer guides. Style may be specified as a corner marker or a rectangle. Default is checked with CORNERS selected.



# RED ONE® OPERATION GUIDE

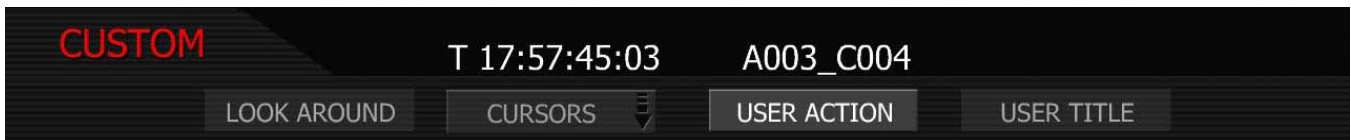
**TITLE:** Enables / disables inner guides. Style may be specified as a corner marker or a rectangle. Default is checked with CORNERS selected.



1. To set **ACTION** or **TITLE**, push in or down on joystick to place checkmark in ACTION or TITLE checkbox.
2. STYLE box will highlight to allow you to choose between CORNERS or RECTANGLE.
3. Twist joystick to change the highlighted STYLE box to the desired setting.
4. Move joystick left, right or up to select and exit.

## USER ACTION

Push to program a custom Safe Action area. Area may be adjusted for width, height, and center offset. User Action values may be saved in USER PREFERENCE files.



1. To adjust, select desired setting to modify.
2. Twist joystick to change the highlighted the desired setting.
3. Push up or in on Joystick or push EXIT button to set and exit (you cannot go back to the menu).



**WIDTH:** Adjusts the width of the guide. Maximum width of the guide is 1280 pixels.

**HEIGHT:** Adjusts the height of the guide. Maximum height of the guide is 720 pixels.

**NOTE:** The camera will display the aspect ratio of the guide based on these two values.

**X POSN:** Adjusts the horizontal center position of the guide.

**Y POSN:** Adjusts the vertical center position of the guide.

# RED ONE® OPERATION GUIDE

**SET:** Push **SET** to save these parameters to non-volatile memory, exits menu and returns to normal operation.

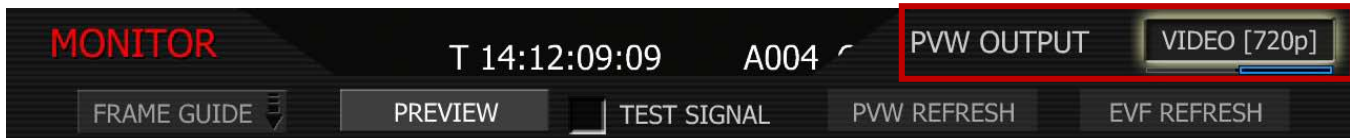
## USER TITLE

Enables the user to program a custom Safe Title area. Operation is the same as USER ACTION. Refer to the previous procedure for [USER ACTION](#) to modify settings.



## PREVIEW

This sub-menu selects the operating mode of the HD Preview output.



If only one of either a RED EVF or RED LCD are present, the HD-SDI and HDMI outputs will support Surround View, frame guides and safe action / title overlays, waveforms overlaid on a 1280 x 720 pixel video signal. Both of these outputs include up to 4 channels of 24-bit 48KHz audio. The HDMI output is compatible with HDMI equipped 720p compatible HDTV monitors.

As a user choice, the HDMI (but not the three HD-SDI outputs) can support a 1280 x 848 pixel output with Surround View, frame guides and safe action / title overlays, waveforms, and camera status and operation menus. This signal is compatible with most DVI equipped SXGA computer monitors, but is not compatible with HDMI equipped HDTV displays.

If both a RED EVF and RED LCD are present, the HD-SDI and HDMI outputs will be forced to 1280 x 720 (with Surround View) irrespective of the Preview Output parameter setting.

**NOTE: The video format of the HD-SDI Preview output will also be affected by the HD-SDI refresh rate and PLAYBACK resolution selections described elsewhere in this guide.**

To select between 720p and 848p output options, select VIDEO (720p) or MENUS (DVI). The default is VIDEO (720p) The Preview output setting will be held in camera memory.

**NOTE: A shortcut to toggle between MENUS (DVI) and VIDEO (720) without entering the menu is to press and hold the UNDO button, then press the Clip Start / Previous Clip button.**

## TEST SIGNAL

Permits the video monitor outputs to be replaced with a video test pattern.



# RED ONE® OPERATION GUIDE

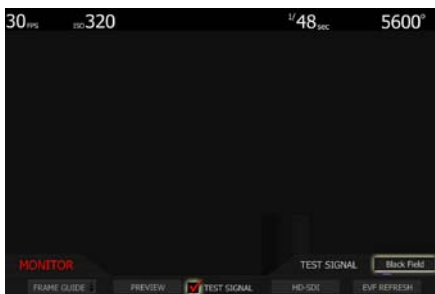
To enable/disable a test signal check the box and select the desired test signal to display. Available test signals include the following:

1. To set test pattern, push in or down on joystick to place checkmark in TEST SIGNAL checkbox.
2. TEST SIGNAL box will highlight.
3. Twist joystick to change the highlighted TEST SIGNAL box to the desired setting.
4. Move joystick left, right, up or push in to select.

## SMPTE BARS



## BLACK FIELD



## WHITE FIELD



## LUMA RAMP



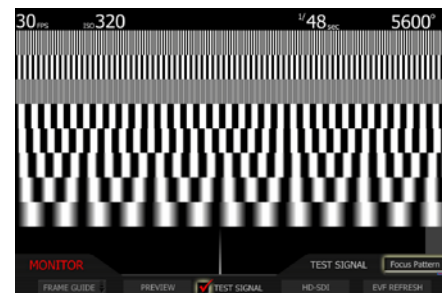
## CHROMA RAMP



## CHIP CHART



## FOCUS PATTERN

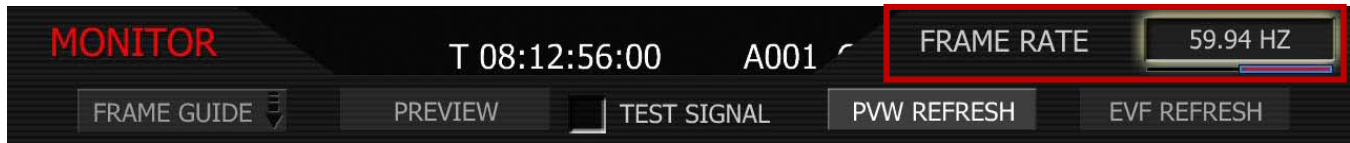


**NOTE:** The RED ONE test signals are not recordable, they are provided to help align external video monitors connected via the HD-SDI or HDMI outputs.

# RED ONE® OPERATION GUIDE

## PVW REFRESH (FORMERLY HD-SDI)

Sets the 1280 x 720p HD-SDI and HDMI monitor signal update rate to 50.00 or 59.94 Hz.



1. To change frame rate aspect ratio, select PVW REFRESH.
2. FRAME RATE box will highlight to allow you to choose from 50.00 HZ or 59.94 HZ (default is 59.94 (720p 59.94)).

**NOTE: If in Europe you may wish to select 50.00 (720p/50.00).**

3. Twist joystick to change the highlighted FRAME RATE box to the desired setting.
4. Move joystick left, right, up or push in to select.

## HDMI

The camera includes a standard HDMI connector on its right side panel. This output provides a HDTV compatible 1280 x 720 video signal or P.C monitor compatible 1280 x 848 pixel signal.

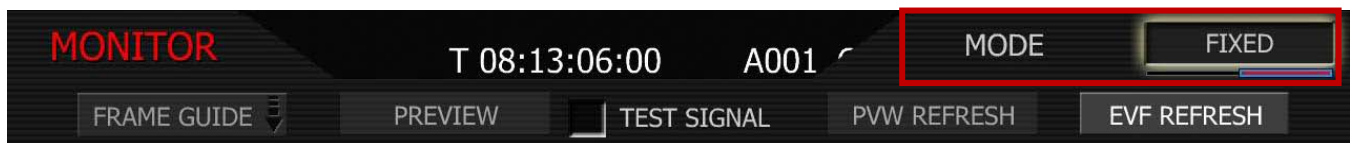
**NOTE: If the PLAYBACK resolution is set to 1080p in the PLAYBACK menu, the HDMI output is 1280 x 720 pixels when in preview and record, but switches to 1920 x 1080 pixels in playback.**

If after connecting the camera to an external monitor and the camera display is not shown completely on the monitor display try the following:

- Select PREVIEW and change setting between from VIDEO [720p] to MENUS [DVI].
- Select PVW REFRESH and change setting between 50.00 HZ or 59.94 HZ.

## EVF REFRESH

**EVF Refresh:** permits the operator to select the display refresh rate used by the RED EVF.



**FIXED:** The default mode is FIXED, which uses 2:3 or other appropriate pull down as required to display images at a fixed frequency of 59.94 Hz (or 50Hz) at all image capture frame rates. This mode minimizes display flicker, but will exhibit a 2:3 motion stutter on 24fps images.

**SYNCED:** The alternative mode is SYNCED. This avoids 2:3 pull down, and instead doubles the capture frame rate – for example displaying 24fps images at 48Hz (50Hz for 25.00 fps). The display may exhibit luminance flicker due to the lower frame update rate, but it will not stutter.

**NOTE: When in SYNCED mode, EVF display may blank for up to 3 seconds:**

- When existing OPEN GATE mode
- After exiting MAGNIFY mode when in 4K record resolution
- After changing between certain Varispeed frame rates

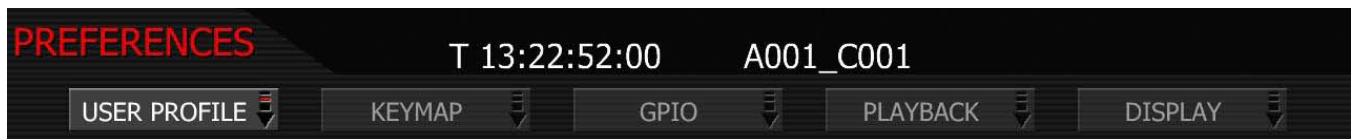
## SETUP

This menu permits a variety of system maintenance tasks to be accomplished. Options available are PREFERENCES, MAINTENANCE, SET CLOCK, and REMOTE.



## PREFERENCES

Preferences permit the user to define system preferences. Available options are USER PROFILE, KEYMAP, GPIO, PLAYBACK, and DISPLAY.

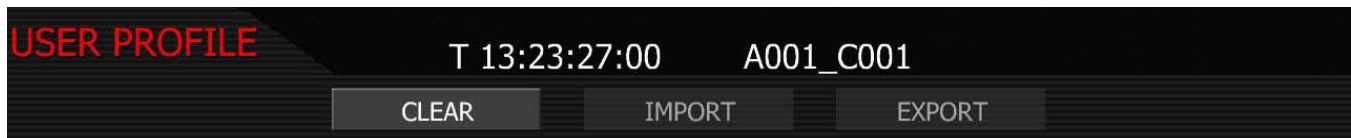


## USER PROFILE

User profile permits the camera setup to be saved to or recalled from the SD card. Choices are CLEAR, IMPORT and EXPORT

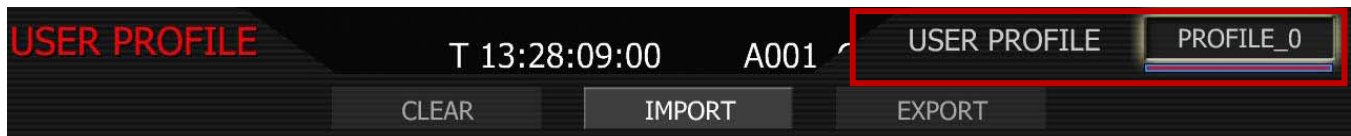
### CLEAR

Allows a User Profile to be cleared from camera memory.



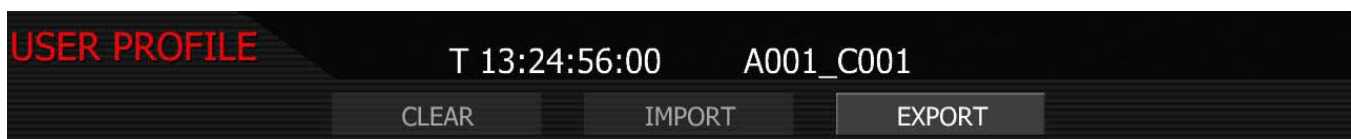
### IMPORT

Allows a User Profile to be imported to the camera from the SD card memory.

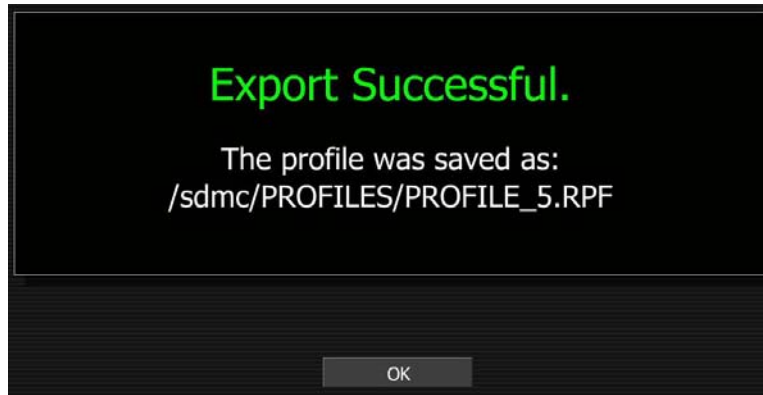


### EXPORT

The current USER PROFILE parameters are exported and stored to the SD Card. The camera generates a file name of the format PROFILE\_\*.RPF. For detailed information on exporting USER PROFILE files, go to [APPENDIX C: SAVING LOOK](#).

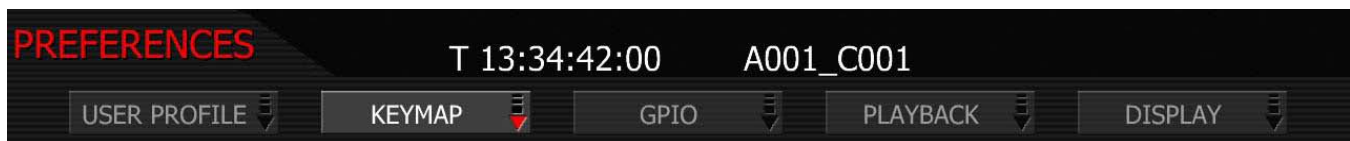


When user profile is exported successfully, the following message will be displayed.



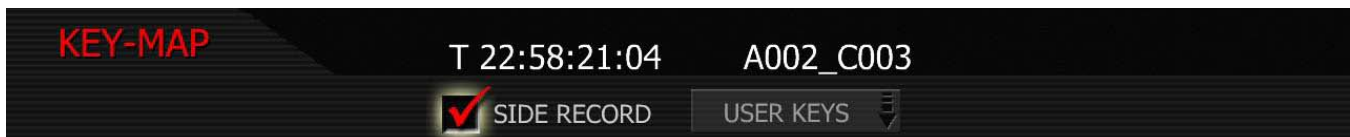
## KEY-MAP

Key Map selects the Key Map Preferences sub-menu. This menu permits selected menus or functions to be mapped to specific User Keys on the camera body. User keys are also referred at as Buttons.



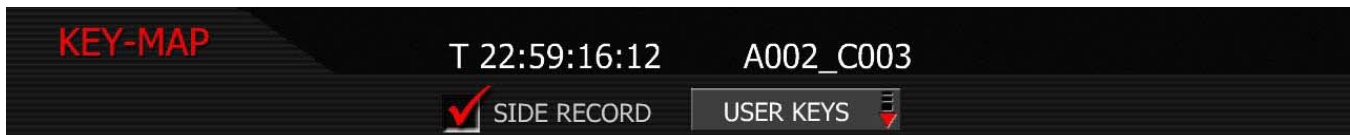
## SIDE RECORD

When checked, the side RECORD key is enabled. Default is enabled. This is the record button located on the left front side of the camera.



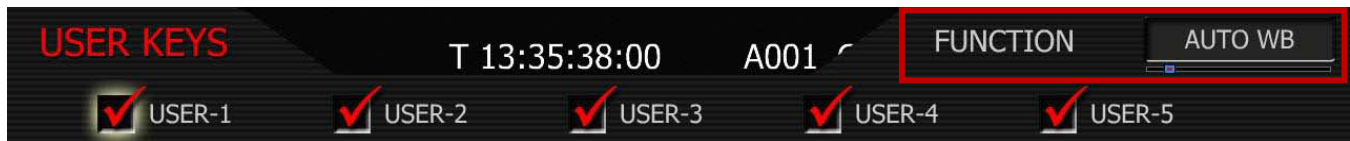
## USER KEYS (SETTING ACTION)

When selected permits USER KEYS 1 thru 5 to be programmed. Multiple keys may be programmed to the same function.



1. To change user key preferences, push in or down on joystick to place checkmark in the desired user key checkbox.
2. FUNCTION box will highlight.
3. Twist joystick to change the highlighted FUNCTION box to the desired function.
4. Move joystick left, right, up or push in to set function.

# RED ONE® OPERATION GUIDE



**USER-1:** User Key 1 is the upper user key (button) on the camera side. Default is **AUTO WB**. When checked, USER-1 key is enabled, and its function is defined in the associated list.

**USER-2:** User Key 2 is the lower user key (button) on the camera side. Default is **MAGNIFY**. When checked, USER-2 key is enabled, and its function is defined in the associated list.

**USER-3:** User Key 3 is the upper user key (button) on the RED EVF. Default is **COLOR**. When checked, USER-3 key is enabled, and its function is defined in the associated list.

**USER-4:** User Key 4 is the lower user key (button) on the RED EVF. Default is **VIEW RAW**. When checked, USER-4 key is enabled, and its function is defined in the associated list.

**USER-5:** User Key 5 is the left hand side key (button) on the RED LCD. Default is **COLOR**. When checked, USER-5 key is enabled, and its function is defined in the associated list.

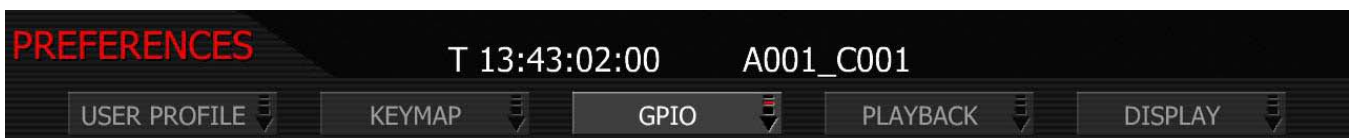
**NOTE:** To reset keys to default settings, go to **RESTORE**. A reboot of the camera may be necessary to restore defaults.

Available functions that may be allocated to the User Keys are:

Function	Description	Function	Description
<b>Record</b>	Initiates camera record start / stop	<b>+ Volume 1</b>	Increases volume of Channel 1 (when in microphone mode)
<b>Magnify</b>	Initiates camera monitor path magnify function (Image Zoom)	<b>- Volume 1</b>	Decreases volume of Channel 1 (when in microphone mode)
<b>Auto WB</b>	Initiates camera Auto White Balance	<b>+ Volume 2</b>	Increases volume of Channel 2 (when in microphone mode)
<b>Color</b>	Turns FALSE COLOR - EXPOSURE selection On/Off	<b>- Volume 2</b>	Decreases volume of Channel 2 (when in microphone mode)
<b>View RAW</b>	Toggles VIEW between REDcolor and RAW	<b>+ ISO</b>	Increases camera Sensitivity
<b>Meter</b>	Toggles the EVF Meter Assist selection On/Off	<b>- ISO</b>	Decreases camera Sensitivity
<b>Ramp</b>	Initiates Variable Speed Ramp	<b>+ Shutter</b>	Increases camera Shutter Speed
<b>Timelapse</b>	Initiates Timelapse Record Mode	<b>- Shutter</b>	Decreases camera Shutter Speed
<b>Zebra 1</b>	Toggles Zebra 1 On / Off	<b>Unmount</b>	Allows un mounting of media. Refer to MEDIA > <b>UNMOUNT</b> .
<b>Zebra 2</b>	Toggles Zebra 2 On / Off	<b>Multi</b>	Allows cycling through False Color settings. Refer to AUDIO/VIDEO > VIEWFINDER > <b>FALSE COLOR</b> .

## GPIO

GPIO selects the GPIO preferences sub-menu.



## INPUT A/B



Permits the function of GPI A and B to be defined as:

**RECORD (Default):** Starts standard mode (video and audio) record. Subsequent trigger stops record.

**AUTO WB:** Initiates automatic white balance of the camera.

**MAGNIFY:** Performs Image Zoom to aid in adjustments.

**PRE-RECORD:** activates Pre-record. Subsequent triggers start / stop record. Refer to SYSTEM MENU CONTROLS > MEDIA MENU > [PRE-RECORD](#) for complete information.

**TIMELAPSE:** Activates Time-lapse. Subsequent trigger activates one-shot or burst recording.

**RAMP:** Initiates variable frame rate ramp speed change.

**SHUT DOWN:** Initiates a controlled camera power down

**PLAY CLIP:** Causes the selected Clip to play back at normal speed

**NEXT CLIP:** Cues the selected clip to end. If at end, cues to beginning of next clip.

**FALSE COLOR:** Enables/disables the False Color option. Will display whatever the False Color is set at. Default is Exposure. Refer to AUDIO/VIDEO MENU CONTROLS > VIEWFINDER > [FALSE COLOR](#) for detailed information.

## OUTPUT A/B



Permits the function of GPO A and B to be defined as:

**RECORDING:** Transitions the output of the GPO at the Start and End of a recording.

**NOTE:** if in Time-lapse mode, GPO will maintain status until Time-lapse mode has been exited.

**AUTO WB:** Initiates automatic white balance of the camera.

**PLAYING:** Transitions the output of the GPO when a Clip is playing in Playback mode.

**CUED:** Transitions the output of the GPO when a Clip is cued for Playback.

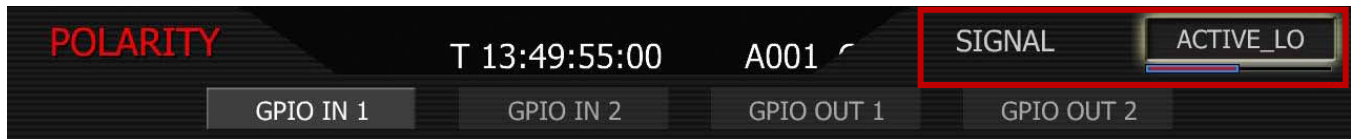
## POLARITY



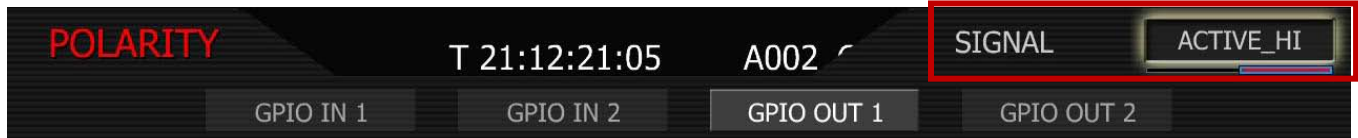
This menu permits the signal polarity of GPIO IN 1 and 2 and GPIO OUT 1 and 2 to be defined as either ACTIVE\_LO or ACTIVE\_HI.

# RED ONE® OPERATION GUIDE

**GPIO IN:** ACTIVE\_LO is the default, which means the GPIO IN command will be activated on a high to low edge of an external control pulse. Set to ACTIVE\_HI to use a low to high edge.



**GPIO OUT:** ACTIVE\_HI is the default, which means the GPIO OUT tally output will be high when in normal, burst or ramp record modes, and low when not. Set to ACTIVE\_LO to reverse this.



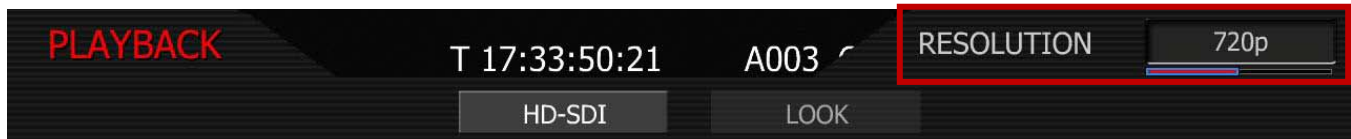
## PLAYBACK

Playback selects the Playback Video Format sub-menu. This menu permits the video format and look used by the camera on playback to be specified.

## HD-SDI

HD-SDI sets the video format to be used by the HD-SDI output when camera is in PLAYBACK mode to 720p or 1080p. Default is 720p.

**NOTE: When 1080p is selected, the HDMI output will not be compatible with the majority of DVI or HDMI based computer monitors; therefore it should be considered as deactivated.**



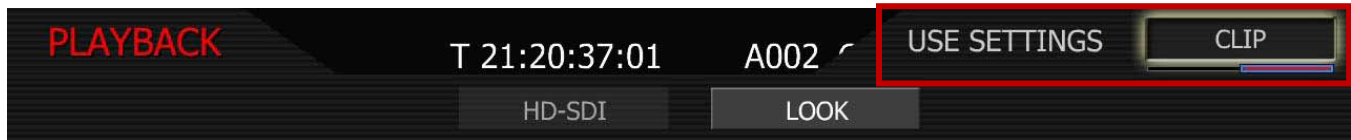
**720p:** Video output is 1280 x 720 pixels. For 4K images the monitored image width corresponds to 4,096 pixels scaled down to 1280 pixels. This signal is available on the HD Preview (HD-SDI and HDMI), HD Program (Dual Link HD-SDI), RED EVF, and RED LCD outputs.

**1080p:** Video output is 1920 x 1080 pixels. For 4K images the monitored image width corresponds to 3,840 pixels scaled down to 1920 pixels. This signal is available on the HD Preview (HD-SDI), HD Program (Dual Link HD-SDI), RED EVF, and RED LCD outputs. RED EVF and RED LCD will display a 1280 x 720 pixel center cut of the larger 1920 x 1080 image.

## LOOK

Look permits the look used by the camera on playback to be specified. Default is CLIP.

**NOTE: When viewing clips recorded on cameras with Build 21 v21.1.0 or later firmware, the camera will playback the clip using the LOOK and VIEW parameters used when the clip was recorded.**



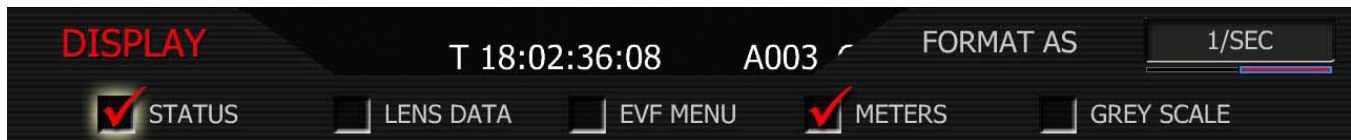
**CAMERA:** forces the camera to use current LOOK values to color process recorded RAW data files when played back on-camera.

**CLIP:** Forces the camera to use recorded LOOK metadata values to color process recorded RAW data files when played back on-camera.

## DISPLAY

Display permits specific elements of the camera external monitor display to be disabled.

**NOTE: Enabling/disabling these items effects selected item on all external monitor outputs. Disabling the EVF Menu display also disables the EVF menu controls.**

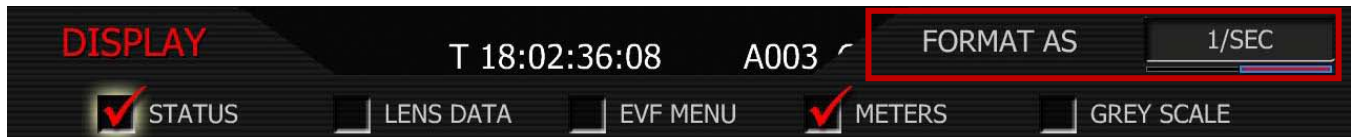


### STATUS (PREVIOUSLY SHUTTER)

When checked, displays frame rate and sensor status on upper edge of all external monitors. Checked by default.

Status also allows the user to choose if camera shutter value is reported in Degrees or 1/Seconds format. The shutter display at the top of the RED LCD, RED EVF and all external monitors will change between Degrees or 1/Seconds based on setting. Also, under SENSOR > SHUTTER > **SPEED**, values will also change in relation to settings.

**NOTE: Status values are always input in 1/seconds format, irrespective of this choice.**



1. To change status preferences, push in or down on joystick to place checkmark in the STATUS checkbox.
2. FORMAT AS box will highlight.
3. Twist joystick to change the highlighted FORMAT AS box to the desired setting.
4. Move joystick right, up or push in to set.

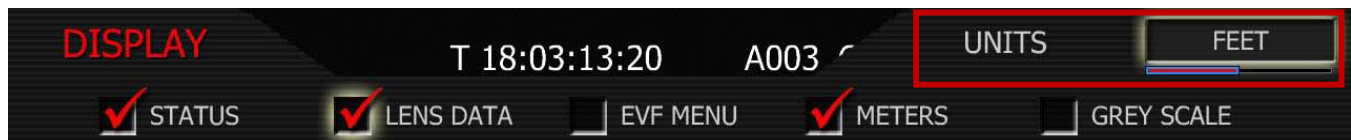
# RED ONE® OPERATION GUIDE

When unchecked, the upper edge of all external motors will be blank.



## LENs DATA

When checked focus / zoom / iris data on all external monitors mid-upper edge will be displayed. Also allows the user to choose if Distance is reported in Feet or Meters. Unchecked by default.



1. To change lens data preferences, push in or down on joystick to place checkmark in the LENs DATA checkbox.
2. UNITS box will highlight.
3. Twist joystick to change the highlighted UNITS box to the desired setting.
4. Move joystick right, up or push in to set.

## EVF MENU

When checked, activates the rotary switch on the EVF and displays a Gray “OFF” box on left side of EVF and all external monitors. Unchecked by default.

**NOTE: Interaction with the EVF MENU is not supported with the BOMB EVF. If check marked, the UI will only indicate OFF.**



Activating this feature allows adjustment of the following parameters directly using the rotary switch:

- DAR:** Adjusts Dark Detail to view addition information (detail) in dark areas of a scene, or in dimly illuminated nighttime scenes
- CH1:** Adjusts Ch 1 microphone audio level
- CH2:** Adjusts Ch 2 microphone audio level
- SHU:** Adjusts Shutter speed
- VAR:** Adjusts Varispeed frame rate
- ISO:** Adjusts Sensitivity rating of monitoring
- OFF:** EVF control – Active / Disabled



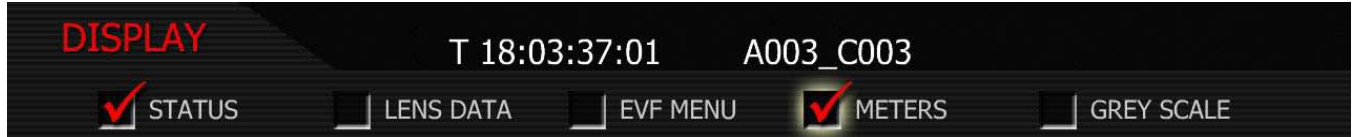
To use the rotary switch to make adjustments:

1. Push the rotary switch once.
2. Rotate the rotary switch until the white selection box overlays the parameter you wish to adjust.
3. Push the switch to lock that selection in.
4. Rotating clockwise increases the parameter value, counterclockwise decreases the parameter value.
5. Push the switch once more to lock the parameter and exit the parameter adjust mode.

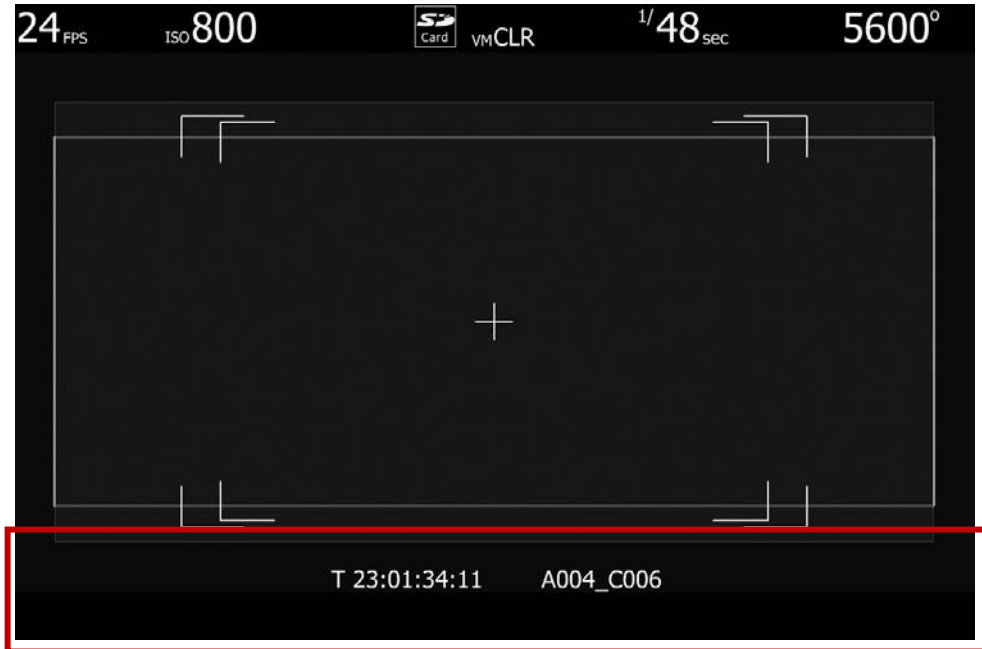
# RED ONE® OPERATION GUIDE

## METERS (PREVIOUSLY STATUS)

When checked, displays media, exposure and audio status on lower edge of all external monitors. Checked by default.



When unchecked, lower edge of all external motors will be blank.



# RED ONE® OPERATION GUIDE

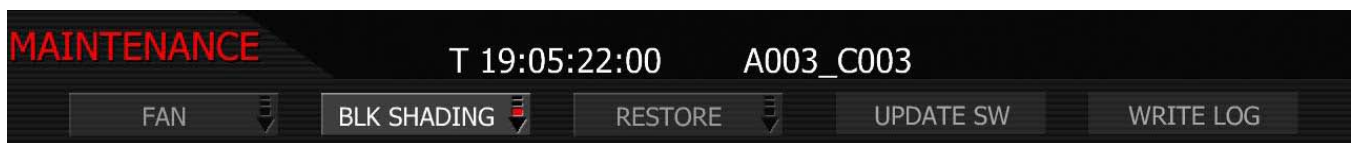
## GREY SCALE

When checked, displays an 11 step grey scale on right edge of all external monitors. Checked by default.



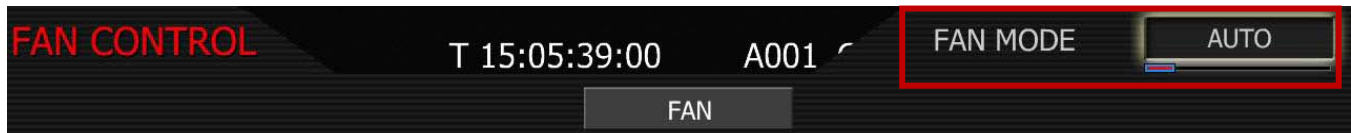
## MAINTENANCE

The maintenance sub-menu defines how the cooling fan behaves, adjusts Black level, resets user settings to factory defaults, and enables software updates.



## FAN

Fan specifies how long the cooling fan operates. The camera's fan speed can be changed depending on the ambient air temperature and recording application. The default setting is AUTO.



1. FAN MODE box will highlight to allow you to choose from between AUTO, VARIABLE, HOT, STANDARD, QUIET and SILENT (default is AUTO).
2. Twist joystick to change the highlighted FAN MODE box to the desired setting.
3. Move joystick left, up or push in to select.

## AUTO

This setting combines VARIABLE speed fan operation while not recording, with SILENT mode when in record. This mode is recommended for extended duration dialog recordings.

## VARIABLE

This setting is most useful when the ambient temperatures are below 50°F/10°C. In variable mode, the fan runs at a continuously variable speed in both preview and record. At low ambient temperatures the fan will run at minimum speed. At higher ambient temperature, the fan will run faster to maintain the camera body within its operating temperature limits.

## HOT

This setting is most useful when the ambient temperature is between 86°F/32°C and 104°F/40°C. In hot mode, the fan runs at its maximum speed. Other camera cooling precautions may be necessary, such as shading the camera from sunlight and use of a cold gel pack.

## STANDARD

This setting is most useful when the ambient temperature is below 86°F/ 32°C. In standard mode, the fan will run at half its maximum speed when in record.

## QUIET

This setting is most useful when the ambient temperature is below 72°F/25°C. In quiet mode the fan runs at one quarter its maximum speed when in record.

## SILENT

This setting is most useful when the ambient temperature is below 60°F/15°C. In silent mode the fan runs at its minimum speed when in record.

## BLACK SHADING

Black Shading allows the camera to self-calibrate sensor output for optimum black levels.



**IMPORTANT: DO NOT** attempt to perform a Black Shading calibration while the camera is in Magnify mode or an error will occur.

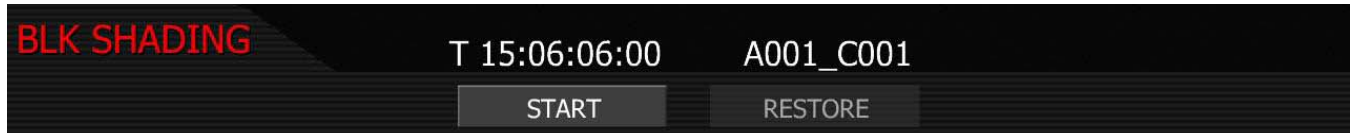
**NOTE:** Before starting a Black shading calibration, ensure that you place a lens cap that blocks all light on your lens. Insert a formatted CF card or REDMAG into the camera (or attach a formatted RED-DRIVE). Ideally re-format the media before proceeding to ensure sufficient space is available to perform the record task.

**NOTE:** It is very important that no light reach the sensor. If Black Shading is performed without capping the lens, the black level calculation will be incorrect. To rectify, repeat the Black shading procedure with a lens cap installed.

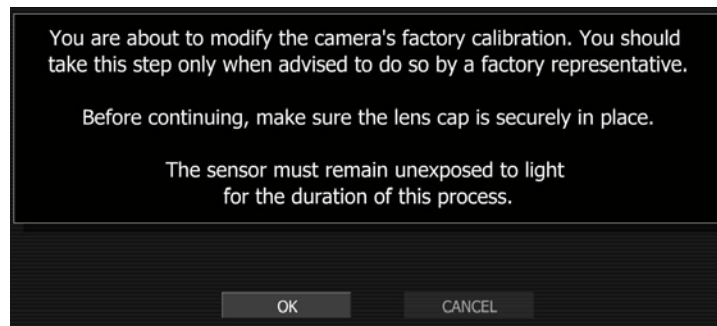
**NOTE:** Prior to recording in Timelapse with extended exposure times (1/ 3 rd sec or longer) it is recommended that a fresh Black Shading routine is performed. Ensure the camera is set up in Timelapse at the desired exposure time, then perform a Black Shading calibration. After recording Timelapse at extended exposure times, perform a Black Shading calibration again when you revert to shorter exposure times (1/ 4 th sec or shorter) either in Timelapse, Normal or Varispeed modes.

## START

1. Select BLACK SHADING, camera monitoring outputs will display:



2. Select START, camera monitoring outputs will display:



3. Select OK, camera monitoring outputs will display:



4. The camera records 100 frames of sensor data that is used to analyze the precise black level of each pixel. This will take about 2 minutes. During this time, the camera will display (camera LCD will display "Calibrating..."):



5. After analyzing sensor, the camera will display:



6. As the last step in the process the camera will display:



7. Installation of the new data takes about 3 minutes. The camera will confirm process is complete:

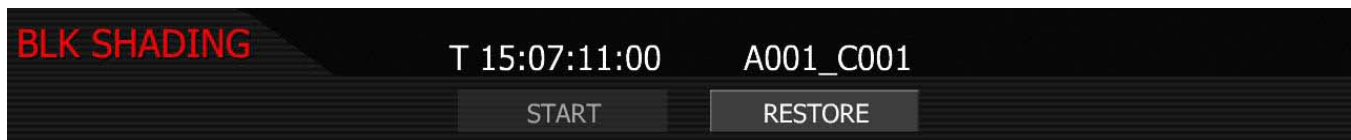


8. Select OK and restart the camera as instructed.

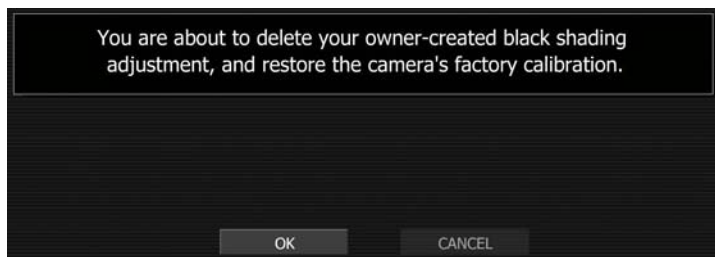
## RESTORE

Restore will reset any user defined black shading data to factory default values.

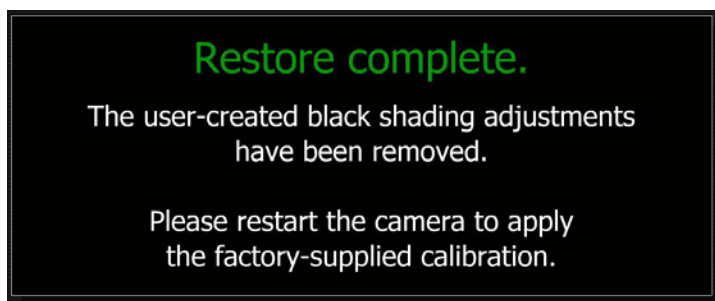
1. Select BLACK SHADING, camera monitoring outputs will display:



2. Select RESTORE, camera monitoring outputs will display:



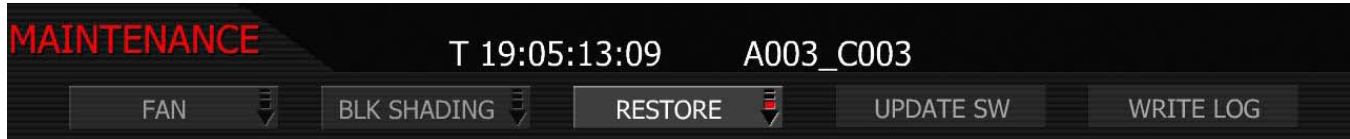
3. Select OK, camera monitoring outputs will display:



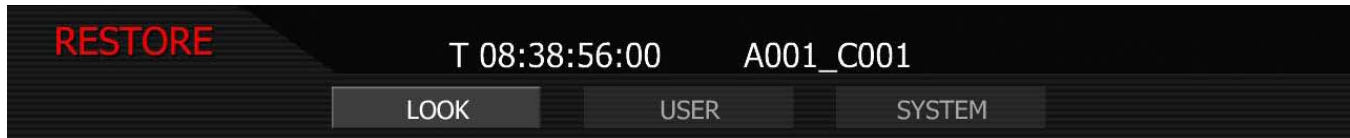
4. Restart the camera as instructed.

## RESTORE

Restore permits camera configuration and setup data to be reset to factory default values.



**NOTE: A reboot of the camera may be necessary to restore defaults.**



## LOOK

Allows all image processing parameters to be reset to the factory default values. When selected and reset, the external monitors will display:



## USER

Allows all user preference parameters to be reset to the factory default values. When selected and reset, the external monitors will display:



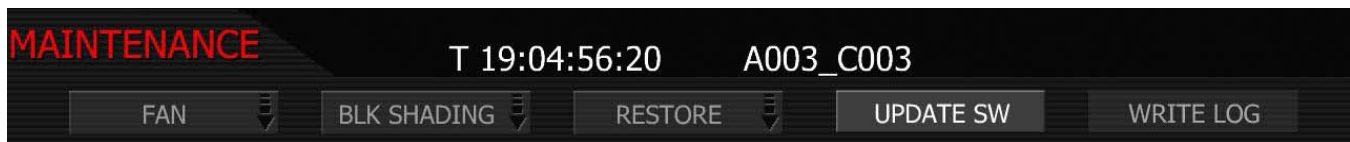
## SYSTEM

Allows all camera configuration parameters to be reset to the factory default values. When selected and reset, the external monitors will display:



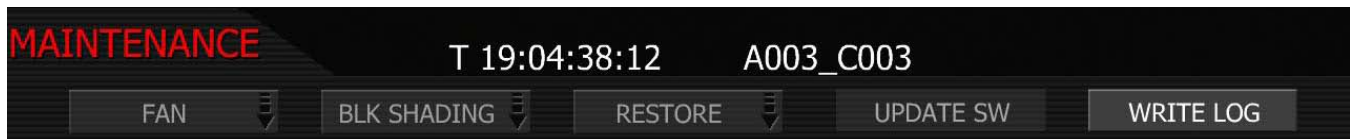
## UPDATE SW

Update SW initiates a camera software (firmware) update.



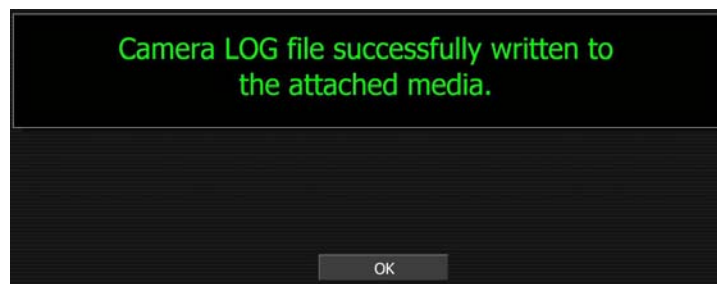
For complete, detailed procedure, go to [APPENDIX A: UPDATING CAMERA FIRMWARE](#).

## WRITE LOG



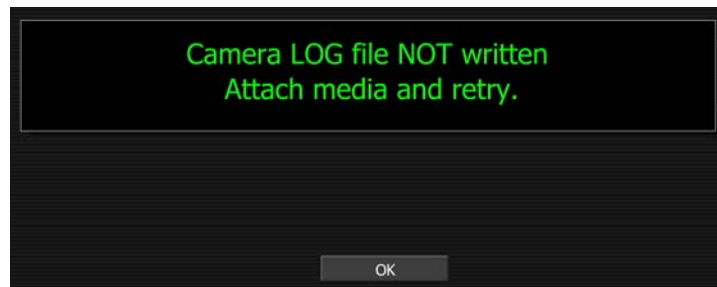
Select to write camera's .LOG file to the REDFLASH CF card, REDMAG, RED-DRIVE or RED-RAM magazine. The .LOG file is a diagnostic tool that can assist RED with camera troubleshooting. After capture, upload the .LOG file to the RED customer service team contactable at [www.RED.com/support](http://www.RED.com/support).

After successfully writing log file to media, external monitors will display:



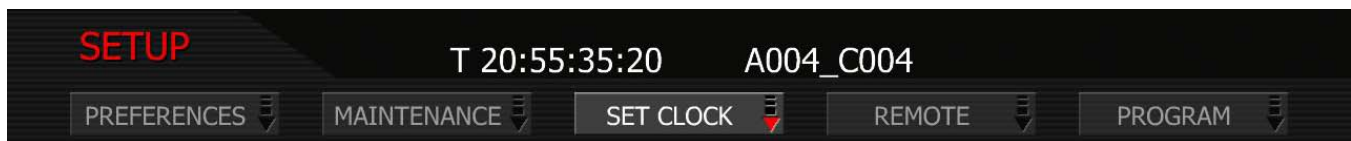
# RED ONE® OPERATION GUIDE

If external media is not attached to camera when attempting to perform a write log request, external monitors will display:



## SETTING SYSTEM CLOCK

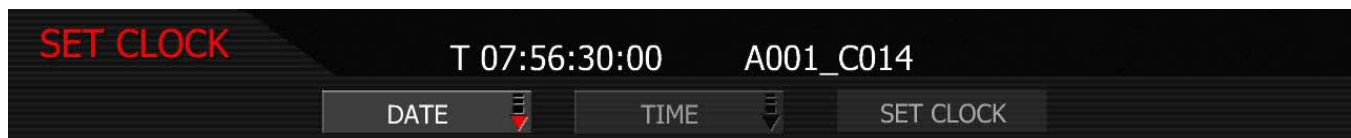
Set Clock allows the camera's real time clock to be adjusted. Select SET CLOCK and push joystick in or down to display SET CLOCK menu.



**NOTE:** Current GMT date and time can be found using this web site or equivalent service:  
<http://www.greenwichmeantime.com/info/current-time.htm>

If camera **Date** and **Time** are set to GMT, and then set TIMEZONE to -8 for West Coast US (Pacific) time etc. Or set Date and Time to local time, and set the TIMEZONE value to 0. To set TIMEZONE refer to [TIMEZONE](#) under TIMECODE in NEW PROJECT section under SYSTEM MENU CONTROLS.

## SET DATE



1. To change date, push in or down on joystick to place checkmark in the desired checkbox.
2. Box on lower right will highlight.
3. Twist joystick to change the highlighted box to the desired setting.
4. Move Joystick up or push in to set.

## YEAR

Allows the operator to enter a new value for the year between 2007 and 2020.



## MONTH

Allows the operator to enter a new value for the month between 1 and 12.

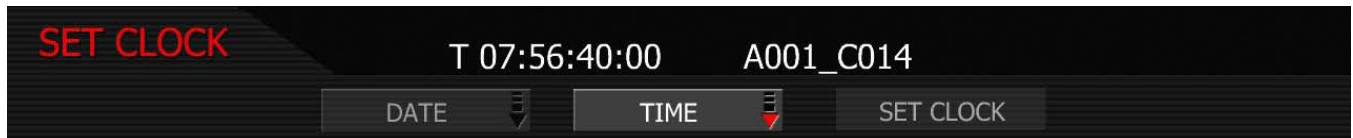


## DAY

Allows the operator to enter a new value for the day between 1 and 31.



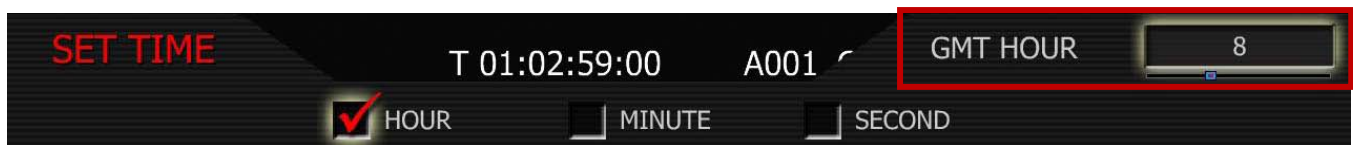
## SET TIME



1. To change time, push in or down on joystick to place checkmark in the desired checkbox.
2. Box on lower right will highlight.
3. Twist joystick to change the highlighted box to the desired setting.
4. Move Joystick up or push in to set.

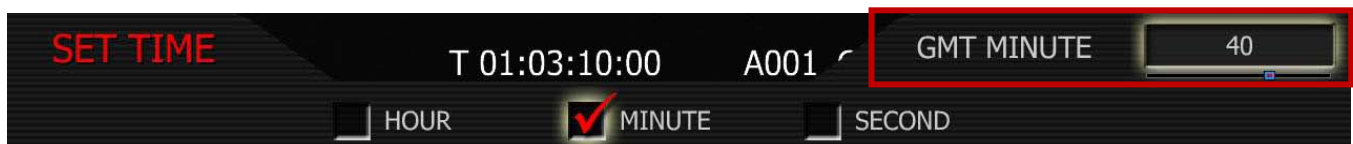
## HOURS

Allows the operator to enter new value for hours (24 hour format) between 0 – 23.



## MINUTES

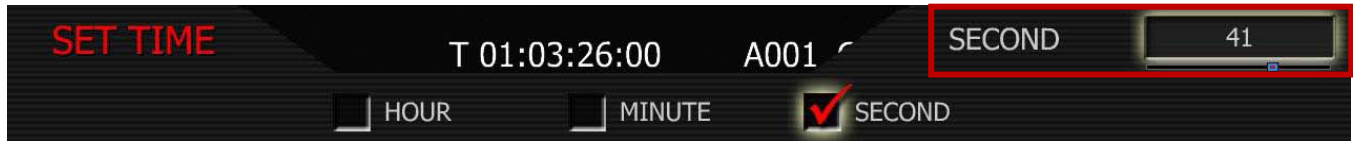
Allows the operator to enter new value for minutes between 0 – 59.



# RED ONE® OPERATION GUIDE

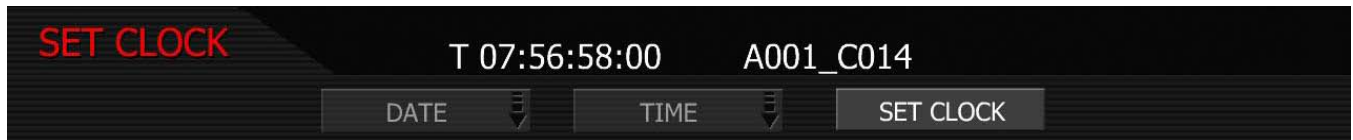
## SECONDS

Allows the operator to enter new value for seconds. Range 0 – 59.

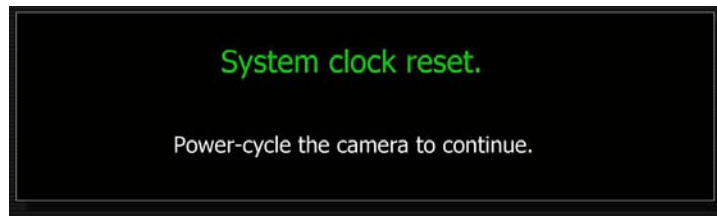


## SET CLOCK

Set Clock loads the selected Date and Time parameters into the camera's system memory.

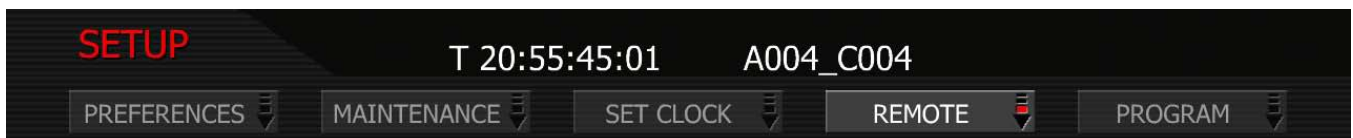


**NOTE:** After pushing this key the camera will require re-boot as displayed. The new parameters will take effect, and be visible as TIME CODE, on completion of the re-boot cycle.



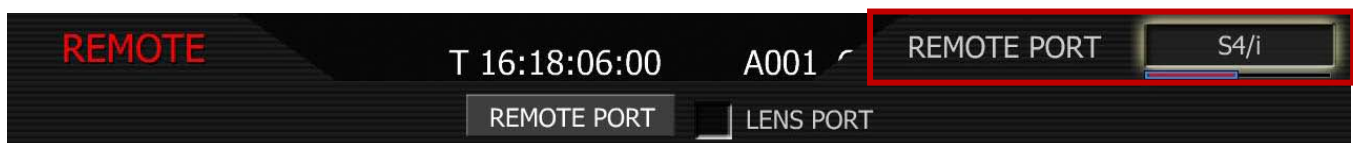
## REMOTE

Used to enable (and reset if necessary) the S4/i Lens Data Port. Controls include REMOTE PORT and LENS PORT check box.



## REMOTE PORT

Allows you to select between S4/i and AUX 232 (default is S4/i).



## S4/i

Select S4/i to enable communication between the RED ONE and an S4/i compatible lens, and to enable recording of the lens data as metadata in the RED ONE .R3D files. Refer to [LENS DATA](#) under DISPLAY located in PREFERENCES under SETUP in SYSTEM MENU SETTINGS.

# RED ONE® OPERATION GUIDE

**NOTE: S4/i communications requires appropriate hardware to be present in the camera body and P/L lens mount. Cameras shipped prior to Sept 15 2008 will require a factory installed hardware upgrade to enable this function.**

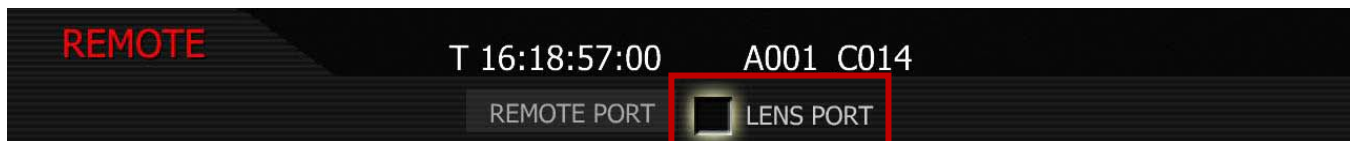
## AUX 232

This setting is reserved for factory use. If selected, the S4/i port will not be active.



## LENS PORT

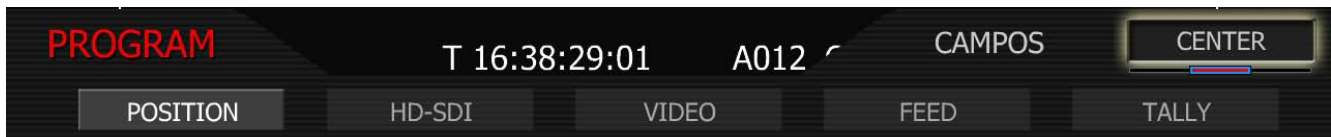
When active, the check box will automatically be checked by the camera. If the camera needs to deactivate the lens data port for any reason, this menu will indicate by unchecking the LENS PORT checkbox. The lens data port may then be re-activated by checking the checkbox.



## PROGRAM

Allows the camera file name structure and camera HD-SDI and Tally outputs to be optimized for a variety of applications including 3D.

Parameters include POSITION, HD-SDI, VIDEO, FEED and TALLY.



## POSITION

Allows you to adjust the file name structure for the camera. This is especially useful for 3D image capture as it allows identification of "left eye" and "right eye" image files. Options are LEFT, CENTER or RIGHT. Default setting is CENTER.



When in Master / Slave mode, if you select LEFT for the Master camera, the Slave camera will be forced to use RIGHT and vice versa.

File name format displayed in the UI will reflect the value selection as follows:

- CENTER            A001\_C001\_0906\*\*.R3D
- LEFT             A001\_L001\_0906\*\*.R3D
- RIGHT            A001\_R001\_0906\*\*.R3D

# RED ONE® OPERATION GUIDE

**NOTE:** When in Master / Slave the Slave camera will use the Master camera's I.D letter. So file names will typically be: A001\_L001\_0906\*\*.R3D and A001\_R001\_0906\*\*.R3D respectively (where \*\* represent the two wildcard characters)

## HD-SDI

Allows you to select between SMPTE (broadcast range) and FULL (full range) code values. Default setting is FULL.



## VIDEO

Allows you to select between NORMAL, FLIP H (Horizontal), FLIP V (Vertical), and FLIP H+V monitor path video orientation. Default setting is NORMAL.

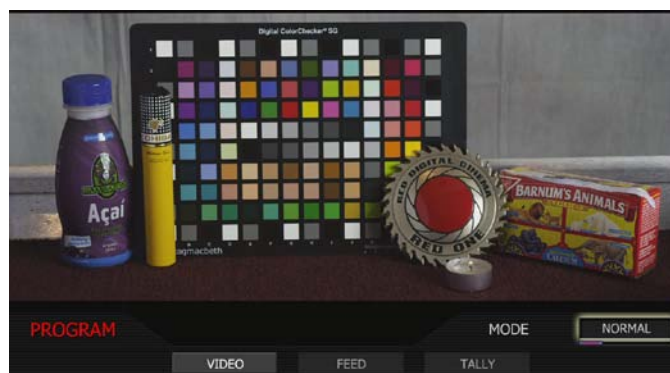
Flipping the monitor path video maybe desirable when working with 3D beam splitter rigs, or when the camera is mounted inverted on a crane.

**IMPORTANT:** When set to FLIP V or FLIP H+V, the output signal on HD-SDI will be have a one (1) frame delay.



## NORMAL

Displays the live or playback image in normal orientation.



# RED ONE® OPERATION GUIDE

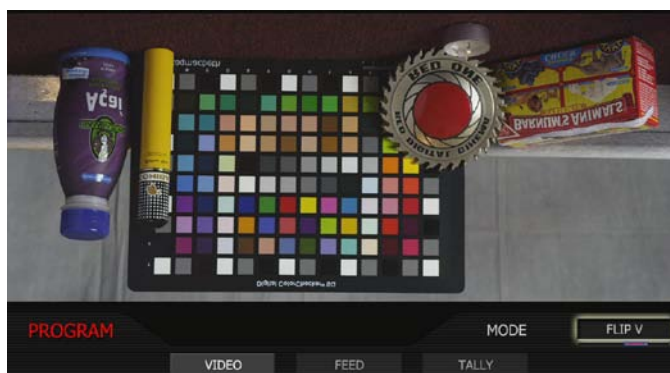
## FLIP H

Flips the live or playback image horizontally.



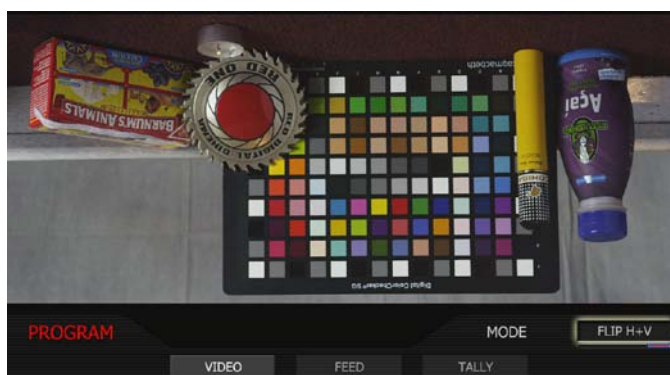
## FLIP V

Flips the live or playback image vertically.



## FLIP H+V

Flips the live or playback image horizontally AND vertically.



# RED ONE® OPERATION GUIDE

## FEED

Allows you to select between MENU and CLEAN output on HD-SDI. Default setting is MENU.



## MENU

Displays camera, clip information and frame guides on the HDMI or HD-SDI outputs.

## CLEAN

DOES NOT display camera, clip information or frame guides on the HDMI or HD-SDI outputs.

## TALLY

Allows you to select between TALENT and OPERATOR. Default setting is TALENT.



## TALENT

When camera is recording, the red LED indicator light on the EVF will illuminate along with the red LED on the rear of the camera.

## OPERATOR

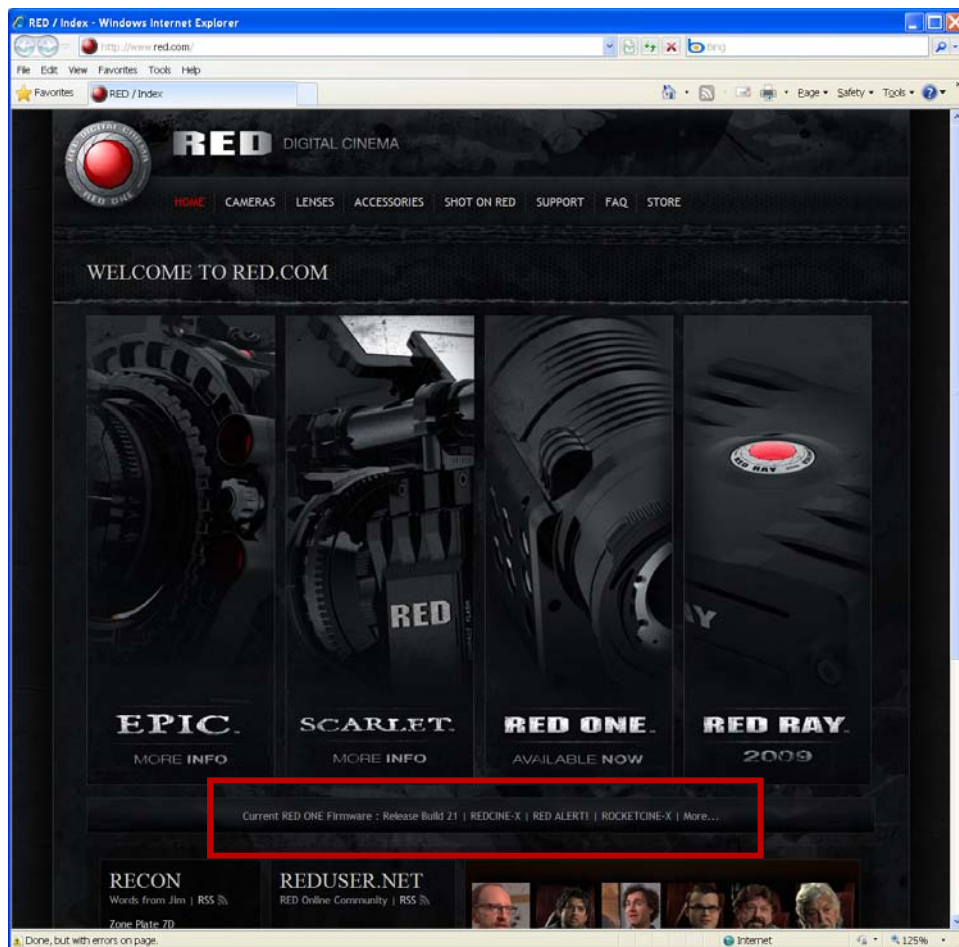
When camera is recording, ONLY the red LED on the rear of the camera will illuminate.

## APPENDIX A: UPGRADING CAMERA FIRMWARE

RED ONE camera functionality may be upgraded by installing the latest firmware.

Camera firmware and software are identified by the build and version number. This is displayed by the camera on the LCD display and all external monitors during power up. Refer to [POWER UP / DOWN](#) under BASIC OPERATION. A higher number reflects a later release. The current RED ONE release available for download and upgrade is shown on the home page of the [www.RED.com](http://www.RED.com) web site.

- MYSTERIUM sensor based cameras may not be downgraded to firmware prior to Build 16.
- MYSTERIUM-X sensor based cameras may not be downgraded to firmware prior to Build 30.



Go to [www.RED.com/support](http://www.RED.com/support) for a complete listing of firmware revisions available for the camera, complementary QuickTime codec, postproduction software, and Operation Guide.

## VERIFY CURRENT CAMERA FIRMWARE

There are 2 ways to verify the current level of firmware installed on the camera.

- A. During camera boot up when turned on, the current firmware version will be displayed on the camera's LCD, RED EVF, RED LCD and all external monitors.

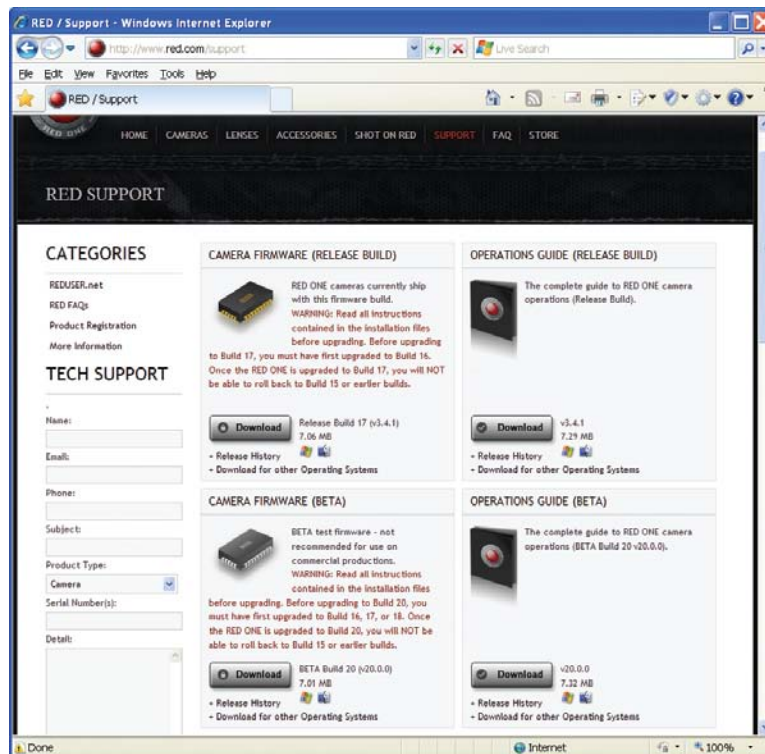


- B. With the camera ON, press and hold the UNDO button, then press in on the joystick. The camera's unique PIN and current firmware version will be displayed on the camera's LCD.

## UPGRADE PROCEDURE

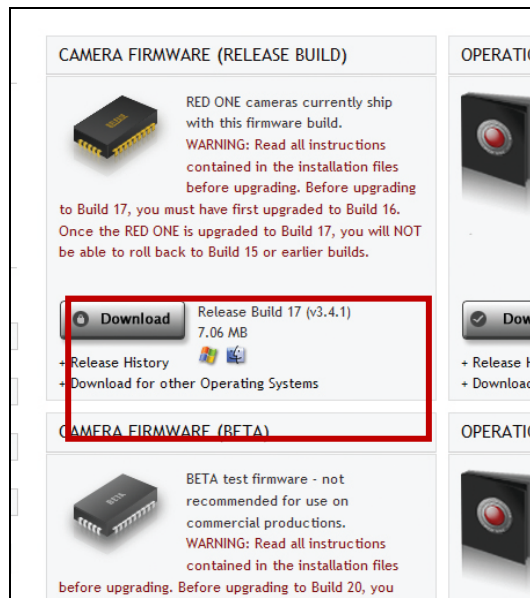
**NOTE: MYSTERIUM sensor based cameras may not be downgraded to firmware prior to Build 16, MYSTERIUM X sensor based cameras, prior to Build 30.**

1. To download the latest firmware (Build), go to [www.RED.com/support](http://www.RED.com/support).



2. Click on the desired build link and download to your desktop or directory of your choosing.

**NOTE: Before the download starts you will be prompted to enter your account and password or the camera's P.I.N.**

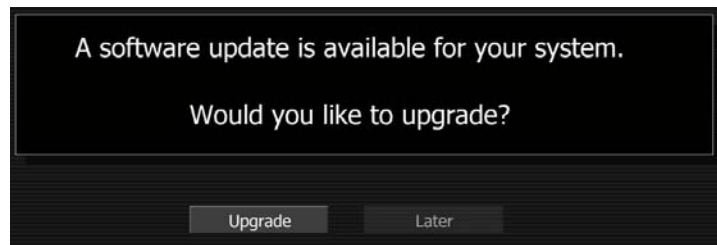


3. After downloading the build, you will see the new compressed (zipped) folder on your desktop.
4. Open the new compressed folder and note 2 folders, one for Windows (it will be the same name as the compressed folder) and one for Macintosh OS X (\_MACOSX).
5. Open the folder for your operating system (for Macintosh OS X you will have to open a second folder with the same as the compressed folder) and verify there is a .txt read me file (containing installation instructions), and a "UPGRADE" folder.

**NOTE: If multiple cameras are to be upgraded, it is necessary to perform STEPS 6 through 17 of this procedure for each camera.**

6. Connect an SD/REDMAG/Compact Flash (CF) card or USB memory device to the computer. If using a CF card or REDMAG, ensure it has been formatted by the camera. For detailed instructions on formatting, go to [APPENDIX B: MANAGING DIGITAL MEDIA](#).
7. Open the SD/REDMAG/CF card or USB memory device on the computer and copy ONLY the "UPGRADE" folder for your specific operating system from the compressed folder onto the card.
8. Remove the SD/REDMAG/CF card or USB memory device from the computer.
9. There are 2 different ways to upgrade camera firmware. One while the camera is already on, the second requires turning the camera off.
  - To upgrade the camera firmware with the camera ON, go to next step.
  - To upgrade the camera by turning off, go to STEP 12.
10. With the camera on, insert the SD/REDMAG/CF card into its corresponding slot on the camera. Connect the USB memory device to the USB port on the side of the camera
11. Go to SYSTEM > SETUP > MAINTENANCE and click on [UPDATE SW](#). Go to STEP 14.
12. With the camera OFF, insert the SD/REDMAG/CF card into its corresponding slot on the camera. Connect the USB memory device to the USB port on the side of the camera.
13. Turn the camera ON.

14. If there is valid upgrade firmware (build) version on the SD/REDMAG/CF card or USB memory device, all monitor outputs will display:



**NOTE:** If you choose to upgrade later, the camera will continue to operate on the current firmware version.

**NOTE:** If the camera does not automatically display the upgrade, to manually upgrade the camera, go to **SYSTEM > SETUP > MAINTENANCE > UPDATE SW** and the upgrade will be identified and the upgrade message will be displayed. Refer to **UPDATE SW** in **MAINTENANCE** under **SETUP** in **SYSTEM MENU CONTROLS**.

15. Push joystick in or down to begin upgrade procedure. Camera LCD will display "Upgrading..." and all monitor outputs will display:



16. After the upgrade completes (approx. 5 minutes), camera LCD will display "OK. Cycle Power" and all monitor outputs will display:



17. Cycle the camera OFF and back ON to return to normal operation. During the camera power up process, the camera will display the camera P.I.N and the upgraded firmware Build and Version number.
18. Perform a Black Shading Calibration. Refer to **BLACK SHADING** under **MAINTENANCE** in **SETUP** under **SYSTEM MENU CONTROLS**

## APPENDIX B: MANAGING DIGITAL MEDIA

The RED ONE camera supports two types of media for recording - compact flash and external hard disk.

### MEDIA TYPES

**REDFLASH (CF)** compact flash media is available with capacities of 8GB and 16GB. Record duration is dependent on resolution, quality and frame rate, but a 8GB CF card will typically provide 4 minutes of 24fps 4K RAW, 7 minutes of 24fps 3K RAW, or 16 minutes of 24fps 2K RAW recording.

Compact Flash (CF) media requires a REDFLASH (CF) module mounted to the left side of the camera body.

**REDMAG** SSD media is available with capacities of 64GB, 128GB and 256GB. Record duration is dependent on resolution, quality and frame rate, but a REDMAG 64GB will typically provide 32 minutes of 24fps 4K RAW, 56 minutes of 24fps 3K RAW, or 128 minutes of 24fps 2K RAW recording.

REDMAG SSD media requires a RED ONE 1.8" SSD module mounted to the left side of the camera body.

**RED-DRIVE** media is available with capacities of 320GB or 640GB. Record duration is dependent on resolution, quality and frame rate, but a RED-DRIVE 320GB will typically provide 160 minutes of 24fps 4K RAW, 280 minutes of 24fps 3K RAW, or 640 minutes of 24fps 2K RAW recording.

RED-DRIVE media is connected via a custom 16-pin SATA interface cable (POWER connector) located at the rear of the camera body.

**RED-RAM** media is available with capacities of 64GB or 128GB. Record duration is dependent on resolution, quality and frame rate, but a RED-RAM 64GB will typically provide 32 minutes of 24fps 4K RAW, 56 minutes of 24fps 3K RAW, or 128 minutes of 24fps 2K RAW recording.

RED-RAM media is connected via a custom 16-pin SATA interface cable (POWER connector) located at the rear of the camera body.

**IMPORTANT:** After connecting REDFLASH, REDMAG, RED-DRIVE or RED-RAM to the camera and BEFORE recording, you should format the media using the camera (even if formatting was previously performed on a computer). Go to **SETUP > MEDIA > FORMAT** to properly format media before recording.

### FORMATTING MEDIA

Media must be formatted prior to using it for recording. Formatting is performed on camera, although media may be erased on a Macintosh OS X personal computer, allowing the camera to just add the necessary project profile and clip log data.

**NOTE:** Media formatted on-camera will use a name and root volume in the format:

Camera Letter + Reel Number + Month + Day + \*\* where \*\* is a two digit alphanumeric random number generated by the camera for each file e.g. A001\_0512A6.RDM

Clips recorded to the media follow similar naming conventions

A001\_C001\_0512A6\_001.RDC and A001\_C001\_0512A6\_H.mov etc...

**IMPORTANT:** Media must always be un-mounted prior to removal or disconnection from the camera. This ensures power is removed from the digital media and any open data files are closed. Fail-

# RED ONE® OPERATION GUIDE

ure to do so may result in lost data or corrupted files. Refer to [REMOVE MEDIA FROM CAMERA \(UNMOUNT\)](#).

This procedure outlines the formatting of REDFLASH Compact Flash (CF) cards, REDMAG, RED-DRIVE and RED-RAM magazines using the RED ONE camera. Formatting a REDFLASH CF card, REDMAG or RED-RAM will take about 10 -15 seconds; a RED-DRIVE formats in less than a minute.

1. Insert or connect media to camera.

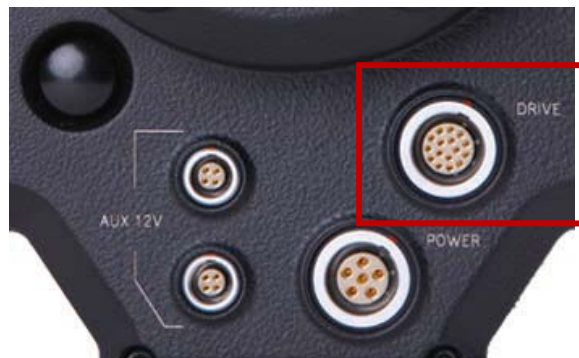
- Insert the CF card with the manufacturer's label facing outward (away from camera body). Push the CF firmly into the CF slot, but without using excessive force to prevent damage.



**Or** insert the REDMAG with RED facing outward (away from camera body). Push the REDMAG firmly into the Side SSD slot, but without using excessive force to prevent damage.



- **Or** attach a RED-DRIVE or RED-RAM magazine to the DRIVE connector (e-SATA port) located on the rear of the camera using the 16-pin e-SATA cable provided.

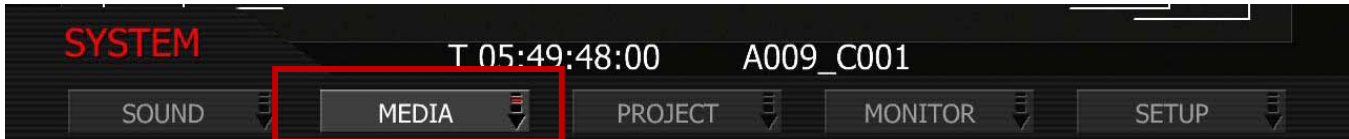


# RED ONE® OPERATION GUIDE

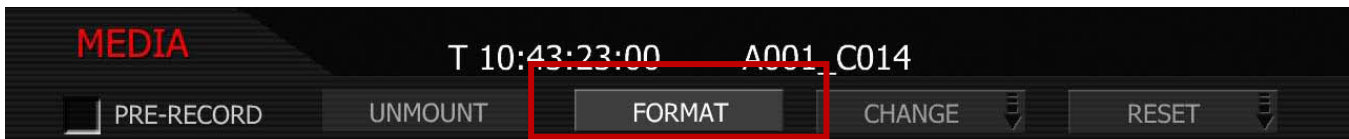
- When a CF card or REDMAG is inserted into the camera or a RED-DRIVE or RED-RAM magazine is connected, the camera will recognize the media is unformatted and display “DISK UNFORMATTED” in the LCD display and the lower left corner of the external monitors will display “UNFORMATTED”.



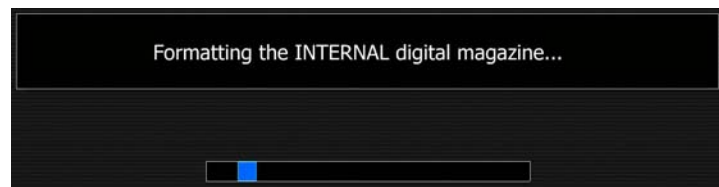
- To format the media push the SYSTEM menu button.
- Select MEDIA and press Joystick in or down to enter. Camera LCD will display MEDIA Menu.



- Select FORMAT and press Joystick in or down to enter. Camera LCD will display MAGAZINE FORMAT.



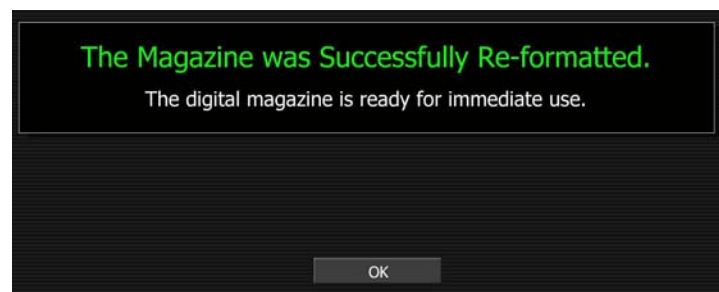
- If the media **IS** blank, camera LCD will display “FORMATTING...” and all external monitors will display:



- If the media **IS NOT** blank, refer to [RE-FORMATTING MEDIA](#).

**NOTE: If when selecting FORMAT, the display indicates FORMAT FAILED, refer to [MEDIA ERRORS](#).**

- Once formatting is completed the camera LCD will display “FORMAT DONE” and all external monitors will display:

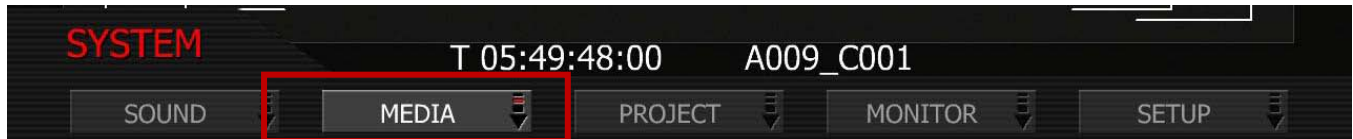


- Press Joystick in or down to select OK. Camera will return to normal operation.

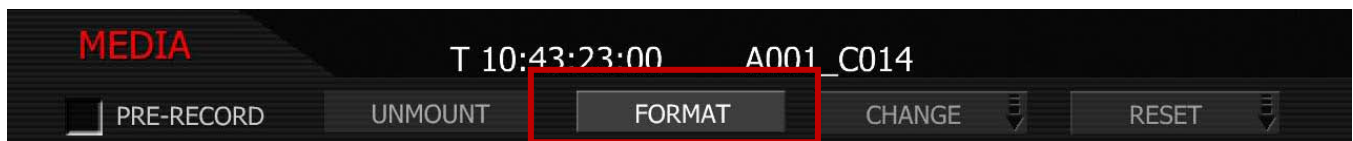
## RE-FORMATTING MEDIA

Re-formatting a previously used CF card, REDMAG, RED-DRIVE or RED-RAM magazine follows a similar procedure to formatting.

1. Insert or connect media to camera. Refer to [FORMATTING MEDIA](#).
2. To re-format the media push the SYSTEM menu button.
3. Select MEDIA and press Joystick in or down to enter. Camera LCD will display MEDIA Menu.



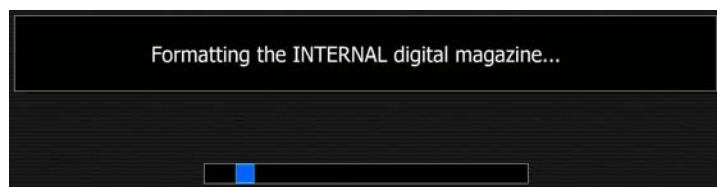
4. Select FORMAT and press Joystick in or down to enter. Camera LCD will display MAGAZINE FORMAT.



5. Camera LCD will display FORMAT? CANCEL / FORMAT and all external monitors will display:

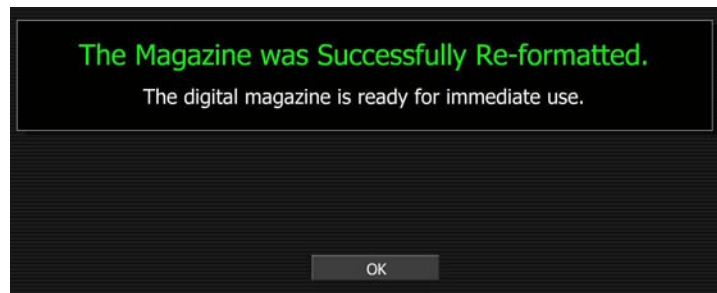


- If CANCEL is selected, camera will return to normal operation.
- If FORMAT is selected, camera will display:



**NOTE:** If when selecting FORMAT, the display indicates **FORMAT FAILED**, refer to [MEDIA ERRORS](#).

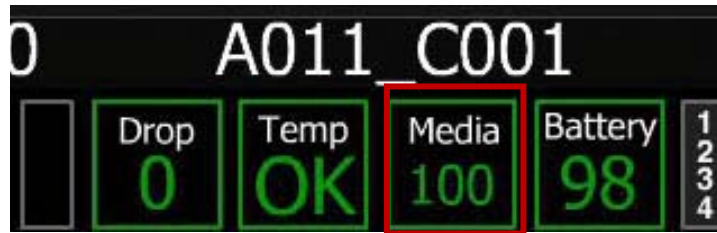
8. Once re-formatting is completed camera LCD displays “FORMAT DONE” and all external monitors will display:



9. Press Joystick in or down to select OK. Camera will return to normal operation.

## MEDIA CAPACITY REMAINING STATUS

During a recording, the rear status screen, and monitor outputs will display the % of remaining media capacity in the MEDIA box (100% is shown).



At 10% remaining capacity the media status box will turn yellow, at 5% it will turn red. At 2% remaining the camera will cease recording. This reserves a small amount of capacity for ancillary data to be written to the media.

## REMOVE MEDIA FROM CAMERA (UNMOUNT)

**IMPORTANT: Media must always be un-mounted prior to removal or disconnection from the camera. This ensures power is removed from the digital media and any open data files are closed. Failure to do so may result in lost data or corrupted files.**

Removing a CF card, REDMAG or disconnecting a RED-DRIVE or RED-RAM without first un-mounting it will not physically damage the media, however it does increase the risk of file corruption, so it's good operational practice to un-mount the media if possible before removing or disconnecting.

**IMPORTANT: Unmounting the digital media takes a few seconds, protects the integrity of your recorded data and helps clips mount instantly to your workstation once in postproduction, so it's a recommended habit to develop. If you do not un-mount the media the camera will offer a warning – your files may not be damaged, but you will have been warned!**

**NOTE:** The camera will respond to physical removal of the media without un-mounting and display the following warning:



UNMOUNTING of digital media can be performed in one of two ways:

## PROCEDURE A

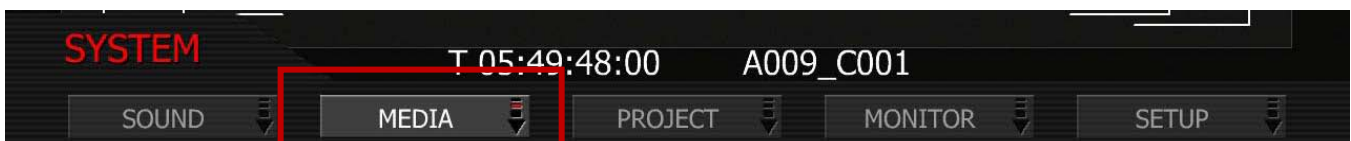
1. Push and hold the UNDO button.
2. While holding the UNDO button, push the EXIT button.
3. Camera LCD will display MEDIA X and the lower left corner of the external monitor will display "SAFE TO REMOVE" in Red text. The White text with the counter and media name at the bottom edge of the display will disappear. You may now remove the CF, REDMAG or disconnect the RED-DRIVE or RED-RAM safely.



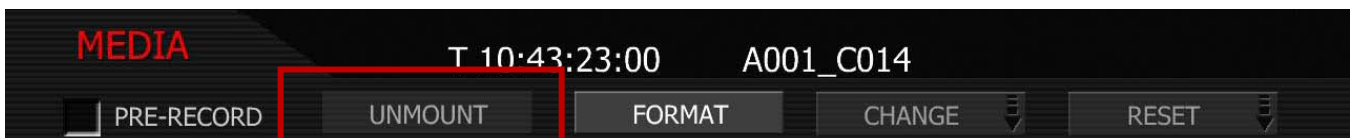
**NOTE:** The camera will display this message until media is removed or disconnected. Once media is removed or disconnected, the camera LCD will display NO DIGMAG and the lower left corner of the external monitor will display NONE ATTACHED in Red text until media is inserted.

## PROCEDURE B

1. Push the SYSTEM button.
2. Select MEDIA, push joystick down or in to enter.



3. Select UNMOUNT, push joystick down or in to enter.



4. Camera LCD will display MEDIA X and the lower left corner of all external monitors will display “SAFE TO REMOVE” in Red text. The White text with the counter and media name at the bottom edge of the display will disappear. You may now remove the CF, REDMAG or disconnect the RED-DRIVE or RED-RAM safely.



5. Push EXIT button to exit menu.

## PROCEDURE C

Go to SYSTEM MENU CONTROLS > SETUP > PREFERENCES > KEY MAP > [USER KEYS](#) and set one of the programmable user keys as a one-touch unmount option.

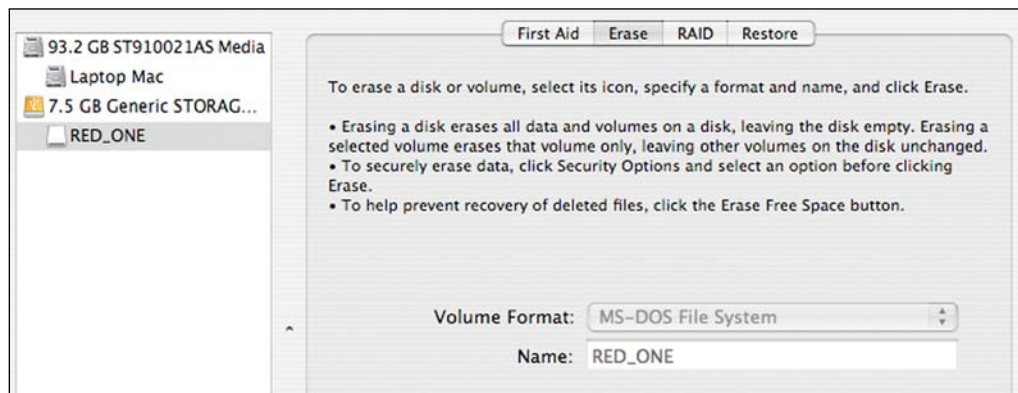
## COPYING MEDIA

For use when media is connected directly to your computer. When copying media, it is recommended that you drag the complete .RDM folder on the digital magazine to the archive storage media. This copies all the media and metadata files. You will not need to copy the log and magazine profile files, but if you do so, it will do no harm.

**CAUTION: REDFLASH 16GB Compact Flash cards and REDMAG SSD transfer data at extremely high rates. RED recommends using RED STATION™. Using inexpensive or low-quality readers may cause damage to the cards and/or corruption/loss of media files stored on them.**

## ERASING MEDIA USING MACINTOSH OS X

1. Connect the CF card or REDMAG via RED STATION™, or the RED-DRIVE or RED-RAM via a standard FireWire 400 / 800 cables.
2. Open the Disk Utility.



3. Carefully choose the drive from the list on the left.
4. Select the Erase tab.
5. Choose MS-DOS (FAT) as the Volume Format. You can add a Name if desired, however the camera will overwrite this.

**IMPORTANT: BEFORE PERFORMING THE NEXT STEP, DOUBLECHECK THAT THIS IS THE CORRECT CF CARD, REDMAG, RED-DRIVE OR RED-RAM THAT YOU WISH TO ERASE DATA FROM.**

6. Select Erase. When the pop up window appears click on the Erase button.
7. When the media is erased, drag its icon to the trash can and physically disconnect it.
8. The media will need to be formatting by the camera before use. Refer to [FORMATTING](#).

## ERASING MEDIA USING WINDOWS

1. Connect the CF card or REDMAG via RED STATION™, or the RED-DRIVE or RED-RAM via a standard FireWire 400 / 800 cable or USB cable and power supply.
2. Open Windows Explorer (go to my computer icon, right click and select EXPLORE).
3. Double-click on the drive you wish to erase files from.
4. Select all the files on the drive you wish to erase.

**IMPORTANT: BEFORE PERFORMING THE NEXT STEP, DOUBLECHECK THAT THIS IS THE CORRECT CF CARD, REDMAG, RED-DRIVE OR RED-RAM THAT YOU WISH TO ERASE DATA FROM.**

5. Press the “DELETE” key on the keyboard, select FILE > DELETE or right-click on selected file and choose DELETE. When the pop up window appears click YES.
6. The media will need to be formatting by the camera before use. Refer to [FORMATTING MEDIA](#).

## SD MEMORY CARD / USB MEMORY DEVICES

### SD MEMORY CARD

The left front of the camera has a receptacle for an SD memory card (refer to [CAMERA CONTROLS](#) under CAMERA CONTROLS AND CONNECTORS). The SD memory card allows you to upload camera firmware updates (refer to [APPENDIX A: UPGRADING CAMERA FIRMWARE](#)) as well as save LOOK/USER settings (refer to [APPENDIX C: SAVING LOOK](#)). When an SD memory card is installed in the camera, the camera displays the SD CARD icon at the top of the EVF, LCD and all external monitors.

### USB MEMORY DEVICE

A USB memory device may be plugged into the USB connector located on the right side of the camera (refer to [CAMERA CONNECTORS](#) under CAMERA CONTROLS AND CONNECTORS). You can use a USB memory device to upload camera firmware (refer to [APPENDIX A: UPGRADING CAMERA FIRMWARE](#)), however the camera CANNOT write to the USB memory device. When a USB memory device is plugged into the camera, the camera displays the USB icon at the top of the EVF, LCD and all external monitors.



## APPENDIX C: SAVING LOOK / USER PROFILE

The following information lists the specific camera information stored when saving a LOOK or USER PROFILE file. Before attempting to EXPORT data, ensure that an SD card is inserted into the slot at the right front of the camera. LOOK and USER PROFILE information can easily be shared between cameras by IMPORTING data from the SD Card.

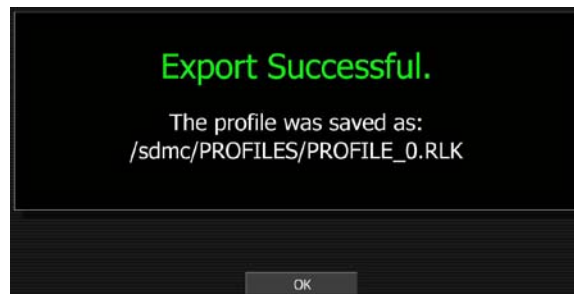
**NOTE: LOOK files may also be created by REDCINE-X. Refer to the REDCINE-X OPERATIONS GUIDE.**

### LOOK

#### EXPORT LOOK

To export LOOK information, perform the following:

1. Press the VIDEO menu button on the rear of the camera.
2. Select VIDEO menu.
3. Select LOOK menu.
4. Select EXPORT.
5. External monitors and camera LCD will confirm profile was exported successfully. External monitors will display filename for profile with the extension “.RLK”.
6. Press Joystick once to acknowledge and clear the "export successful" confirmation message.



**NOTE: You may edit LOOK filenames on a computer, but do not change its extension (.RLK) or the camera will not recognize it. It is recommended that you restrict file names to 12 characters as the camera cannot display the last 4 characters of a 16 character name.**

**NOTE: If a SD Card is not inserted into the slot at front left of camera, camera will display:**



When saving LOOK, the following monitor path color correction information is recorded:

**COLOR menu:** Saturation, Exposure, Brightness, Contrast

**VIDEO menu:** Master, Red Gain, Blue Gain, Green Gain

**STONE menu:** Enable, X and Y values for Black, Toe, Center, Knee, and White

## IMPORT LOOK

To import LOOK information, perform the following:

1. Press the VIDEO menu button on the rear of the camera.
2. Select VIDEO menu.
3. Select LOOK menu.
4. Select IMPORT and scroll to the desired file.
5. Press Joystick to confirm LOOK file selection.

## USER PROFILE

### EXPORT USER PROFILE

To export USER PROFILE, perform the following:

1. Press the SYSTEM menu button on the rear of the camera.
2. Select SETUP menu.
3. Select PREFERENCES menu.
4. Select USER PROFILE menu.
5. Select EXPORT.
6. External monitors and camera LCD will confirm profile was exported successfully. External monitors will display filename for profile with the extension “.RPF”.
7. Press Joystick once to acknowledge and clear the "export successful" confirmation message.



**NOTE:** You may edit USER PROFILE filenames on a computer, but do not change its extension (.RPF) or the camera will not recognize it. It is recommended that you restrict file names to 12 characters as the camera cannot display the last 4 characters of a 16 character name.

**NOTE:** If SD Card is not inserted under left front of camera, camera will display:



When saving USER PROFILE, the following camera configuration information is recorded:

- VIEWFINDER menu:** Color: Enable and overly type setting  
Meters: Enable and meter type setting  
Zebras: Enable and Zebra 1, 2 Hi / Lo settings
- SOUND menu:** Record enable and Line / Mic setting
- KEYMAP menu:** Enable and User Key settings
- GPIO menu:** Enable and GPIO settings
- PLAYBACK menu:** Settings
- DISPLAY menu:** Enables and Shutter display settings
- MONITOR menu:** Settings
- FRAME GUIDE menu:** Enable and settings, including user defined Action and Title areas

## IMPORT USER PROFILE

To import USER PROFILE, perform the following:

1. Press the SYSTEM menu button on the rear of the camera.
2. Select SETUP menu.
3. Select PREFERENCES menu.
4. Select USER PROFILE menu.
5. Select IMPORT and scroll to the desired file.
6. Press Joystick to confirm USER PROFILE file selection.

## DATA NOT SAVED DURING EXPORT

The data that is NOT saved when saving LOOK or USER PROFILE is:

- Project Time Base
- Timecode Settings
- Shutter Speed
- Resolution
- White Balance
- Varispeed
- Quality
- ISO
- Audio Levels

## APPENDIX D: INPUT / OUTPUT CONNECTORS

### RIGHT SIDE OF CAMERA



<b>A</b>	Headphone	<b>H</b>	USB-2 (computer)
<b>B</b>	Program HD-SDI (A)	<b>I</b>	Audio Monitor
<b>C</b>	Program HD-SDI (B)	<b>J</b>	Timecode
<b>D</b>	Preview HD-SDI	<b>K</b>	Audio Ch 1 – 4 (1-2 Upper Left - Right, 3-4 Lower Left - Right)
<b>E</b>	Video Genlock	<b>L</b>	RED EVF
<b>E</b>	HDMI Out	<b>M</b>	RED LCD
<b>G</b>	USB-2 (peripheral)	<b>N</b>	Aux / RS232

### TIMECODE INPUT / OUTPUT

This connector supports SMPTE Timecode input and output. Pins 2 and 3 may be used together to receive a balance SMPTE 12M serial time code input, or pin 2 may be used by itself (leave pin 3 open) to receive a single-ended SMPTE 12M serial time code input. Pin 5 is time code output.



*View into camera Timecode connector*

*Mating Connector: LEMO FGG.0B.305.CLAD42Z*

# RED ONE® OPERATION GUIDE

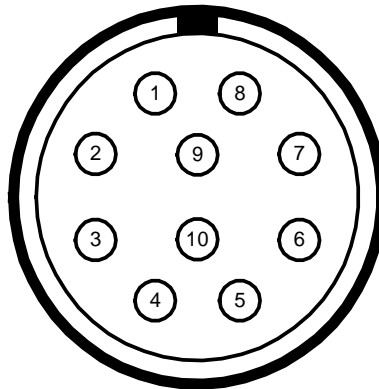
Pin:	Signal	Description	Direction
1	Ground	Camera ground	-
2	TIMECODE_IN_P	Serial timecode input, positive	In
3	TIMECODE_IN_N	Serial timecode input, negative	In
4	-	- No connect -	-
5	TIMECODE_OUT	Serial timecode output	Out

**NOTE:** Pin 4 is a not used. Do not tie-in to ground.

## AUX / RS232 PORT

The Auxiliary / RS232 port provides up to 500mA of regulated +12V power to motorized 2/3" B4 mount lenses. The two inputs labeled SW1 and SW2 are fixed function inputs that activate Record Start / Stop and Playback of the last recorded clip respectively. These are typically triggered by the B4 lens, or by a controller such as Preston MDR-2 using an appropriate adaptor cable.

**WARNING:** Do not attempt to power a cinema lens motor from this connector. Depending on your maximum current requirement, extract power from one of the two Auxiliary Power outputs, or the D-Tap connector on the battery V-Plate.



*View into camera Auxiliary / RS232 connector*

*Mating connector: LEMO FHG.1B.310.CLAD62Z*

Pin:	Signal	Description	Direction
1	GND	Camera ground	--
2	RTX	RS232 Transmit Data	Out
3	+12V	Regulated 12V output, 500mA max.	Out
4	-	-- Reserved: do not connect --	--
5	SW1	"W Reserved: do not connect	In
6	-	-- Reserved: do not connect --	--
7	SW2	"W Reserved: do not connect --	In
8	RRX	RS232 Receive Data	In
9	-	-- Reserved: do not connect --	--
10	-	-- Reserved: do not connect --	--

**NOTE:** Pins 4, 6, 9 and 10 are reserved for future use.

## VIEWFINDER (RED EVF) INTERFACE

The RED EVF interface is a custom digital video and power interconnection between the camera and a RED EVF. Due to the requirement for absolute data integrity that requires custom cable construction, the pin-out of this interface is not published.

Contact RED technical support for available RED EVF cable lengths.

## MONITOR (RED LCD) INTERFACE

The RED LCD interface is a custom digital video and power interconnection between the camera and a RED LCD. Due to the requirement for absolute data integrity that requires custom cable construction, the pin-out of this interface is not published.

Contact RED technical support for available RED LCD cable lengths.

**NOTE: The Aux/RS232, RED EVF and RED LCD connectors use the same shell size. Do not attempt to force fit a 10-pin Aux/RS232 cables into a 16-pin RED EVF or RED LCD connector, or force fit a 16-pin RED EVF or RED LCD cable into a 10-pin Aux/RS232 connector.**

## LINE LEVEL / MICROPHONE LEVEL AUDIO INPUTS

A three-pin mini-XLR connector is provided for each of the camera's Line / Microphone inputs. Audio is recorded at 24-bit 48KHz, which provides high audio fidelity and wide dynamic range. The Line Level and Microphone Level analog audio input signals are routed via a high quality A/D and pre-amplifier, whose gain stage may be controlled using the Input Level control to achieve the desired audio reference / recording level.

To assist with audio operating reference level setup, the camera provides a color-coded Peak Level meter with 0dBu (-20dBFS) Witness Mark in the Graphical User Interface.

Peak Level meter range is -34dBu to +20dBu (-54dBFS to 0dBFS) and provides clip indication.



*Microphone / Line Audio Input Signals (3-pin mini-XLR) Connector*

Pin:	Signal	Description	Direction
1	GROUND	Camera ground	--
2	IN+	Mic/Line input (+48V phantom power)	In
3	IN-	Mic/Line input (+48V phantom power)	In

### *Line Level Audio Inputs*

Line Level audio inputs are designed to operate at unity gain (0dB **Input Level**); therefore an appropriate line output level should be established by your production mixer or other signal source.

# RED ONE® OPERATION GUIDE

Reference signal level for Line inputs is 0dBu / 0.775 volts RMS / -20dBFS when operating at 0dB **Input Level**. The maximum input signal that can be applied before the onset of input signal clipping is +18dBu / 6.5 volts RMS / - 2dBFS. This provides a guaranteed minimum of 18dB of input signal headroom above reference, in combination with maximum Signal to Noise Ratio for the resulting 24-bit digital recording.



*Peak Level Meter response to 0dBu (-20dBFS) Reference Level*

**NOTE:** If sending the camera a TAPE level line output (-10dBu), adjust the Input Level to +10dB.

## MICROPHONE LEVEL AUDIO INPUTS

The 24-bit digital recording level of each Microphone Level input is affected by the sensitivity of the attached microphone and the **Input Level** setting applied to each of the audio pre-amplifiers.

Pre-amplifier **Input Level** range is +36dB to +54dB, with a default value of +36dB.

Choose an **Input Level** that aligns the input signal to the reference line drawn vertically through the camera's PPM, which indicates 0dBu. This setting provides a guaranteed minimum of 18dB of input signal headroom above reference, in combination with maximum Signal to Noise Ratio for the resulting 24-bit digital recording.

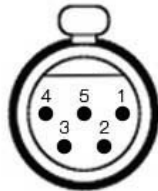
**NOTE:** The above notes apply to cameras configured with Rev B audio hardware. Cameras shipped prior to Sept 15 2008 (and not yet upgraded to Rev B) were supplied with Rev A audio hardware, with the following operational restrictions.

- You should always use a RED DIGITAL CINEMA XLR to mini-XLR adaptor cable, which provides a -4dB pad, to achieve an appropriate input signal level.
- The 48 V Phantom Power source is automatically disabled on each power cycle.
- Low sensitivity phantom powered microphones may exhibit excessive noise, so consider an external +48V phantom power source, or use a dynamic microphone.
- Input Level range for Microphone Inputs is +36dB to +54dB.
- Input Level for Line Level inputs may not be adjusted.

## LINE AUDIO OUTPUT

A 5-pin mini-XLR connector supports two channels of balanced analog audio output.

The camera's four audio channels may be monitored in user selectable pairs (either channels 1 & 2 or 3 & 4 or a quad mix of both pairs) based on the 'Headphone MIX' parameter.



*Line Audio Output Signals (5-pin mini-XLR) Connector*

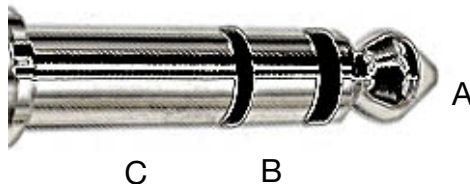
Pin:	Signal	Description	Direction
1	LEFT+	Line output, left channel	Out
2	GROUND	Camera Ground	-
3	LEFT-	Line output, left channel	Out
4	RIGHT+	Line output, right channel	Out
5	RIGHT-	Line output, right channel	Out

**NOTE:** Maximum output level for the balanced analog audio outputs are +8dBu.

**NOTE:** The above notes apply to cameras configured with Rev B audio hardware. Cameras shipped prior to Sept 15 2008 (and not yet upgraded to Rev B) were supplied with Rev A audio hardware, with the following operational restrictions. The Camera Ground connection on Pin 2 should be considered unreliable / floating.

## HEADPHONE AUDIO OUTPUT

A 3.5mm stereo phone jack provides two channels of adjustable level audio to headphones.



*Headphone Output Connector*

Pin:	Signal	Description	Direction
A (TIP)	LEFT	Left channel audio	Out
B (RING)	RIGHT	Right channel audio	Out
C (SLEEVE)	GND	Camera ground	--

The camera's four audio channels may be monitored in pairs: either 1L - 2R or 3L - 4 R or a quad mix of 1+3L - 2+4R based on the MIX parameter, and the Volume adjusted as follows.

**Volume:** (master volume) Adjusts headphone volume equally for Left and Right outputs.

Range is -18dB to 0dB in 1dB steps. Default is -9dB.

**Volume Left:** Trims volume for Left output. E.g. Volume -6dB + Volume Left +1dB = -5dB

Range is -12dB to + 6dB in 1dB steps. Default is 0dB.

**Volume Right:** Trims volume for Right output. E.g. Volume -6dB + Volume Right -1dB = -7dB

Range is -12dB to + 6dB in 1dB steps. Default is 0dB.

**NOTE:** The above notes apply to cameras configured with Rev B audio hardware. Cameras shipped prior to Sept 15 2008 (and not yet upgraded to Rev B) were supplied with Rev A audio hardware, with the following operational restrictions.

- For maximum output signal quality, only use high impedance headphones.

## USB-2 MASTER

This port permits the camera to operate as the Slave camera in a Master / Slave camera pair. To establish control, plug the square end of a USB-2 cable into the lower USB port of the RED ONE camera to act as a Slave, and the rectangular end of a USB-2 cable into the upper USB port of the RED ONE camera to act as the Master. Then power cycle both cameras. On boot up the two cameras will automatically establish Master / Slave mode.

Once connected using the USB cable, User Interface commands and remote triggers received by the Master camera are transmitted to the Slave camera.

## SUPPORTED COMMANDS

Supported commands include:

PROJECT	SENSOR	TRANSPORT
TIME BASE QUALITY RESOLUTION	ISO (SENSITIVITY) COLOR TEMP TINT GENLOCK ENABLE SHUTTER MODE SHUTTER SPEED SHUTTER SYNCRO SHUTTER PHASE	RECORD GPI RECORD TRIGGER PRE-RECORD PLAY FAST FORWARD FAST REVERSE NEXT CLIP PREV CLIP EXIT

**NOTE:** When not used in this mode, the GUI status of the Slave camera will update to reflect new values transmitted from the Master camera, but the GUI menus do not follow.

**NOTE:** When used in Master / Slave mode, each of the cameras should still be provided with Genlock (tri-level sync) and External Timecode signals.

**NOTE:** Media formatting must be performed independently for each camera. The Master / Slave mode will not format the media attached to two cameras at the same time.

## USB-2 SLAVE

This port permits the camera to operate as the Slave camera in a Master / Slave camera pair. To establish control, plug the square end of a USB-2 cable into the lower USB port of the RED ONE camera to act as a Slave, and the rectangular end of a USB-2 cable into the upper USB port of the RED ONE camera to act as the Master. Then power cycle both cameras. On boot up the two cameras will automatically establish Master / Slave mode.

## GENLOCK INPUT

A single DIN 1.0/2.3 coaxial connector accepts a Tri-Level Sync signal for video genlocking.

When operating at 23.98, 24.00, 25.00 or 29.97 Project Time Bases, set the genlock signal generator to SMPTE 274 progressive scan format, at the same frame rate as the project TIME BASE. Do not use PsF or interlaced signals.

Using an Ambient ACL202CT, set dip switches as follows: D = down, U = up, R = right, L = left

**NOTE: After changing any of the above dip switch settings, power cycle the Ambient ACL202CT Lockit Box timecode unit.**

Frame Rate	Dip Switch Settings
23.98 fps	1D, 2U, 3D, 4D, 5U, 6U, 7U, AR, BR
24.00 fps	1D, 2U, 3U, 4D, 5U, 6U, 7U, AR, BR
25.00 fps	1U, 2U, 3U, 4D, 5U, 6U, 7U, AR, BR
29.97 fps	1D, 2D, 3U, 4D, 5U, 6U, 7U, AR, BR

When operating at 50.00 or 59.94 Project Time Bases, set the genlock signal generator to SMPTE 296 progressive scan format, at the same frame rate as the project TIME BASE.

Using an Ambient ACL202CT, set dip switches as follows:

**D = Down, U = up, R = right, L = left**

Frame Rate	Dip Switch Settings
50.00 fps	- settings not verified at this time -
59.94 fps	1D, 2D, 3U, 4D, 5U, 6D, 7U, AR, BR

Connect the camera Genlock input to the ACL202CT VIDEO/WORD output using a BNC cable.

Pin:	Signal	Description	Direction
Center	GENLOCK	SMPTE 274M-2005 Tri-level Sync	In
Shield/Screen	GROUND	Camera ground	--

*Genlock Input Signal*

## PROGRAM (DUAL-LINK) HD-SDI

Two DIN 1.0/2.3 connectors labeled HD-SDI support progressive scan HD Program signals.

Pin:	Signal	Description	Direction
Center	HD-SDI	SMPTE-292M HD-SDI	Out
Shield/Screen	GROUND	Camera ground	--

*Program HD-SDI Output (each connector)*

# RED ONE® OPERATION GUIDE

In record, the Program output provides two independent outputs of 1280 x 720p 10-bit 4:2:2 progressive scan video, at 59.94 or 50.00 Hz.

In playback, if PLAYBACK is set to 720p, the Program output provides two independent outputs of 1280 x 720p 10-bit 4:2:2 progressive scan video, at 59.94 or 50.00 Hz.

If PLAYBACK is set to 1080p, the Program output provides a 1920 x 1080p 10-bit 4:4:4 RGB progressive scan video signals at 23.98, 24.00, 25.00, or 29.97 Hz.

**NOTE: The Program HD-SDI output provides 4 channels of embedded audio plus timecode.**

**NOTE: When in Varispeed, the Program output will be blanked.**

**NOTE: RED ONE outputs progressive scan video, it does not support 1080PsF format.**

**NOTE: If an ANAMORPHIC record mode has been selected (2K ANA, 3K ANA, 4K ANA) the video visible on the Program HD-SDI output has been stretched 2:1 to illustrate the final 2.40:1 aspect ratio of the final image projection. The actual recorded image is 1.2:1 aspect.**

## PREVIEW HD-SDI

A single DIN 1.0/2.3 connector labeled PVW provides a high definition video preview output.

Pin:	Signal	Description	Direction
Center	HD-SDI	SMPTE-292M HD-SDI	Out
Shield/Screen	GROUND	Camera ground	--

### *Preview HD-SDI Output*

**NOTE: If PREVIEW type is set to MENUS (DVI) the PVW output is disabled.**

In record, the Preview output provides a 1280 x 720p 10-bit 4:2:2 progressive scan video, at 59.94 or 50.00 Hz.

In playback, if PLAYBACK is set to 720p, the Preview output provides a 1280 x 720p 10-bit 4:2:2 progressive scan video, at 59.94 or 50.00 Hz.

If PLAYBACK is set to 1080p, the Preview output provides a 1920 x 1080p 10-bit 4:2:2 progressive scan video signals at 23.98, 24.00, 25.00, or 29.97 Hz.

**NOTE: the Preview HD-SDI output provides 4 channels of embedded audio plus timecode.**

**NOTE: The embedded timecode value is equal to the Timecode value of the recorded frame previewed by the PVW output. I.e. the timecode sequence will be discontinuous.**

**NOTE: RED ONE outputs progressive scan video, it does not support 1080PsF format.**

**NOTE: If an ANAMORPHIC record mode has been selected (2K ANA, 3K ANA, 4K ANA) the video visible on the Preview HD-SDI output has been stretched 2:1 to illustrate the final 2.40:1 aspect ratio of the final image projection. The actual recorded image is 1.2:1 aspect.**

## HDMI

An HDMI Type A connector provides an HDTV compatible 720p video and audio signal, or a DVI / SXGA compatible 1280 x 848 progressive scan video signal, at 50.00 or 59.94 Hz.

# RED ONE® OPERATION GUIDE

Selection between these two modes is made in SYSTEM > MONITOR > [PREVIEW](#). The default setting is VIDEO (720p). In this mode, the HDMI output replicates the HD Preview video output.

The alternative mode is MENUS (DVI). In this mode, the HDMI output is compatible with most DVI based SXGA or higher resolution computer monitors. Use is as an external Viewfinder.

**NOTE: HDMI output is not active when PLAYBACK is set to 1080p.i.e. no output is available when the RED-ONE camera is placed into playback.**

**NOTE: If an ANAMORPHIC record mode has been selected (2K ANA, 3K ANA, 4K ANA) the video visible on the HDMI output has been stretched 2:1 to illustrate the final 2.40:1 aspect ratio of the final image projection. The actual recorded image is 1.2:1 aspect.**

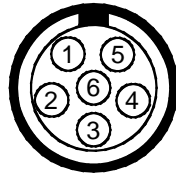
## REAR OF CAMERA



<b>A</b>	Camera DC Power Input 11.5 – 17V	<b>C</b>	Aux Power / GPIO A
<b>B</b>	e-SATA Interface (to RED- DRIVE or RED-RAM digital magazine)	<b>D</b>	Aux Power / GPIO B

## DC POWER INPUT

The POWER input connector (A) accepts a DC voltage between +11.5 and +17V DC. When used with a RED-BRICK 140 battery, the camera also receives battery status information. The power input is protected against reverse-polarity connection, ESD, under voltage, and over current.



*View into camera Power Input connector*

*Mating Connector: LEMO FGG.2B.306.CLAD62Z*

Pin	Signal	Description
1	+VBATT	Power input, +11.5 to +17VDC
2		
3	GROUND	Power Return (Camera Ground)
4		
5	SCL_BATT	Battery pack I2C bus clock
6	SDA_BATT	Battery pack I2C bus bi-directional data

**WARNING:** It is very important that both pairs of +VBATT and GROUND pins are wired up. **DO NOT** fabricate power cables with just one each of +VBATT and GROUND pins wired, as this will cause damage to the camera's power supply; this is not covered by Warranty.

## DRIVE INTERFACE

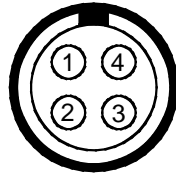
The Drive Interface (B) is a custom e-SATA and power connection for RED-DRIVE and RED-RAM media. Due to the requirement for absolute data integrity that requires custom cable construction, the pin-out of this interface is not published.

Contact RED technical support for details of available drive interface cable lengths.

**NOTE:** The Drive Interface and D.C Power Input connectors use the same connector shell size. It is very important you do not try to force a 16-pin Drive Interface cable into the 6-pin D.C Power connector, or 6-pin D.C Power cable into the 16-pin Drive Interface connector.

## AUXILIARY POWER OUTPUTS

The camera provides two auxiliary power output connectors (C, D) on its back panel. Each output supplies un-regulated +11.5 to 17V battery pass-through power between pins 1 and 4. Maximum sustained current draw is 1.5 Amp per output. These power output pins are over-current protected, and are only activated by the camera on boot up. If the over-current circuits trip, power cycle the camera to re-activate the outputs.



*View into camera Auxiliary Power Output connector*

*Mating Connector: LEMO FGG.0B.304.CLAD42Z*

Pin	Signal	Description
1	GROUND	Auxiliary power return (Camera Ground)
2	GPI	Input (Trigger)
3	GPO	Tally
4	+VOUT	Auxiliary power output

Each connector also provides a low voltage trigger input (GPI) and tally output (GPO) on pins 2 and 3, whose functions can be configured in the GPIO preferences menu. The upper connector contains GPI A and GPO A, the lower connector contains GPO A and GPO B. The default setting for both GPI A and B is Record Start/Stop and for GPO A and B is Record Tally.

1. To activate a GPI trigger, momentarily short pin 2 to 1.
2. When active, the GPO tallies present 3.3 V @ 0.04 amps maximum between pins 1 and 3.

**WARNING:** If creating a GPI trigger cable it is very important not to short pin 4 to pin 3, as this could cause damage to the camera's power supply; this is not covered by Warranty.

## APPENDIX E: MASTER / SLAVE CAMERA CONFIGURATION

When cameras are connected in the master / slave configuration, the user interface will display M for the Master camera and S for the Slave camera. The slave camera CANNOT initiate recording. The slave camera clip name is forced to use the master camera's I.D.

It is not recommended to mix a MYSTERIUM with a MYSTERIUM X camera. Use either both MYSTERIUM or MYSTERIUM X cameras when recording 3-D footage.

### PREPARATION

Before connecting cameras together, decide which camera will be the master and which will be the slave. Ideally the master camera will be the one easiest to adjust once mounted in the configuration used during recording. In addition to the basic setup of the cameras as outlined in BASIC OPERATION > [FIRST TIME USE – SETTING UP YOUR RED ONE](#) make adjustments to master and slave cameras as necessary before powering down, connecting the two cameras together and powering up again.

- **CAMERAS:** Ensure that both master and slave cameras are either MYSTERIUM or MYSTERIUM X. DO NOT mix cameras.
- **CAMERA BUILD:** Ensure both cameras are on the same build. Upgrade camera firmware on both if necessary. Refer to [APPENDIX A: UPGRADING CAMERA FIRMWARE](#).
- **MEDIA:** Ensure that both master and slave cameras are using identical size media. Media is formatted using master camera after connected together. When formatting media, ensure that both master and slave cameras have media attached.

**NOTE: CHANGE REEL # and RESET REEL # functions only work for the master camera when in master / slave mode. When a FORMAT is performed under CHANGE or RESET, the master camera will format the slave camera media, incrementally advancing it to the next reel number.**

- **FLUT:** FLUT parameter remains independent on slave camera when in master / slave mode. Ensure FLUT is set-up on slave camera as desired. FLUT offset can be adjusted after cameras are connected together and rebooted.
- **AUDIO:** Audio parameters remain independent on slave camera when in master / slave mode. Ensure audio is set-up on both cameras as desired.
- **GPI:** Program GPI triggers for master and slave cameras.

## CONNECTING

After mounting the master and slave cameras in the final configuration, use a USB A to B Device Cable to connect the cameras together. Ensure the cameras are set up as desired and powered down before connecting. The top USB port on the side of the camera defines that camera as the master; the lower USB port on the side of the camera defines that camera as the slave.



**NOTE: DO NOT** connect the same cable to both connectors on the same camera.

**IMPORTANT:** The cameras should be powered down before plugging, unplugging or swapping master / slave status to ensure the menus and capabilities of the cameras switch to the proper configurations. The USB cable can be “Hot Plugged” and takes up to 10 seconds to establish communication (indicated by blinking “M” and “S”). However if this is done, the TRIM menu will not expand to allow adjustment of the slave camera (if hot plugging to set master / slave configuration) or allow adjustment of the single camera (if hot un-plugging to set stand alone configuration).

After connecting the cameras together, power them both up. After they have booted, the UI will display a blinking “M” and “S” respectively on the Master and Slave camera. Once the communications link is established and verified the “M” and “S” icons will stop blinking.

**NOTE:** The communication link may take a while to connect between the 2 cameras and in some instances, the cameras may need to be powered off and back on while connected more than once to establish communication.



Additional items:

- The USB cable can be “Hot Plugged” and takes up to 10 seconds to establish communication (indicated by blinking “M” and “S”). However if this is done, the TRIM menu will not expand to allow adjustment of the slave camera (if hot plugging to set master / slave configuration) or allow adjustment of the single camera (if hot un-plugging to set stand alone configuration).
- To reverse the master / slave relationship, reverse the USB cable physical connection.

## JAM SYNC

Interconnecting the Master and Slave cameras via USB cable does NOT sync timecode between the cameras. DO NOT interconnect the Master and Slave camera with a 5-pin LEMO timecode cable in order to JAM SYNC the timecode of the Slave Camera to the Master camera. Such a configuration will lead to timecode errors between the cameras. The correct configuration for JAM SYNC is to supply each camera an external SMPTE analog timecode source and then enable JAM SYNC for each camera.

Use an external Ambient Clockit! or comparable device to JAM SYNC the cameras as follow:

1. Power down both cameras.
2. Connect cameras as described in [CONNECTING](#).
3. Verify that the time base of the external timecode source matches the timebase of the project to be recorded.
4. Power up both cameras.
5. Through the Master camera UI, enable Jam Sync (this will command the Slave camera as well). Refer to [OPERATION](#).

## GENLOCK

Interconnecting the Master and Slave cameras via USB cable does NOT lock the sensor and video frame reference timing between the cameras. The correct configuration for GENLOCK is to supply each camera an external RS-170A Tri-Level Sync source and then enable GENLOCK for each camera.

Use an external Ambient Clockit! or comparable device to GENLOCK the cameras as follow:

1. Power down both cameras.
2. Connect cameras as described in [CONNECTING](#).
3. Verify that the time base of the external timecode source matches the timebase of the project to be recorded.
4. Power up both cameras.
5. Through the Master camera UI, enable GENLOCK (this will command the Slave camera as well). Refer to [OPERATION](#).

## OPERATION

### SETUP

When connected together in master / slave configuration, none of the controls on the slave camera will function. When adjusting the following settings on the master camera, the same adjustments will be made to the slave camera:

- MAGNIFY (Image Zoom) command
- SENSITIVITY (ISO rating) command
- AUTO WHITE BALANCE calculation command
- MANUAL WB command following Tungsten or Daylight or Auto WB fictions – refer to SENSOR MENU CONTROLS > COLOR TEMP > [TRIM](#)

**NOTE: Auto WB value and FLUT parameters are not locked between cameras in order to permit in-camera correction of color shift and transmission loss through beam splitter mirror.**

- TINT setting
- Addition of TRIM sub-menu to COLOR TEMP menu when cameras are in master / slave configuration and rebooted. Refer to SENSOR MENU CONTROLS > COLOR TEMP > [TRIM](#)

**NOTE:** Displays TINT if camera is not in master / slave configuration; displays TINT, S TINT, S WBAL, and S FLUT if cameras are in master / slave configuration.

**NOTE:** S TINT, S WBAL, and S FLUT provide an offset for the slave camera relative to the common TINT, WBAL and FLUT values programmed from the Master camera. This compensates for any colorimetry differences between the transmitted and reflected light paths of an optical beam-splitter.

- SHUTTER MODE and SYNCRO commands
- GENLOCK enable / disable command
- VARISPEED and RAMP commands
- TIMELAPSE commands
- LOOK commands (excluding FLUT parameter)
- ZEBRA 1/2 set up and enable / disable commands
- MEDIA FORMAT, CHANGE, RESET, and UNMOUNT commands
- PROJECT RESOLUTION, QUALITY and REDCODE command
- JAM SYNC enable / disable command
- FRAME GUIDE and USER AREA setup commands

**NOTE:** X POSN and Y POSN offset programmed for User Action or Title from the Master camera will result in an equal but opposite offsets for the Slave camera.

- TEST SIGNAL commands
- USER KEY 3, 4 set up and enable / disable command
- USER KEY 5 set up and enable / disable command

## FORMATTING MEDIA

After making sure the master and slave camera each have the same size media attached, use the master camera to format the media. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

## RECORDING

The master camera initiates recording of the master AND slave cameras. Recording **CANNOT** be initiated by the slave camera.

**RECORD:** Using RECORD key, the slave camera will enter record within +/- 2 frames of master.

**GPI:** Under GPI trigger, the Slave camera will enter record within +/- 1 frame of Master. This trigger must be set up on each camera individually before powering down, connecting cameras together and powering back up.

## CLIP NAMING CONVENTIONS

### CAMERA POSITION / SLATE / CAMERA ID

Under SYSTEM MENU CONTROLS > SETUP > PROGRAM > [POSITION](#), when Master is set to CENTER, Master and Slave clips are both labeled "C", if Master is set to LEFT, Master clips are labeled "L" and

Slave clips are labeled "R", if Master is set to RIGHT, Master clips are labeled "R" and Slave clips are labeled "L".

Under SYSTEM MENU CONTROLS > PROJECT MENU > SLATE > [CAMERA](#), when using Master / Slave camera configuration, the Slave camera is forced to use the Master camera's ID, rather than using its own.

**NOTE:** \*\*\*\*\* are wildcard + day + date

If Master is LEFT and its camera I.D letter is B, the first clip recorded will be:

- **Master:** B001\_L001\_\*\*\*\*\*.RDC
- **Slave:** B001\_R001\_\*\*\*\*\*.RDC

If Master is RIGHT and its camera I.D letter is B, the first clip recorded will be:

- **Master:** B001\_R001\_\*\*\*\*\*.RDC
- **Slave:** B001\_L001\_\*\*\*\*\*.RDC

If Master is CENTER and its camera I.D letter is B, the Slave will also be CENTER and the first clip recorded will have the same file structure with the exception of the wildcards:

**IMPORTANT:** This position is **NOT** recommended when recording in Master / Slave configuration.

- **Master:** B001\_C001\_\*\*\*\*\*.RDC
- **Slave:** B001\_C001\_\*\*\*\*\*.RDC

## APPENDIX F: EXPOSURE TIPS – USING FALSE COLOR AND ISO

Build 30 firmware introduced several new Exposure measuring tools. In the following examples, we will show how these tools respond to a reference scene that is under-exposed, over-exposed and then correctly exposed. Each scene will have its unique characteristics so the “correct exposure” is a matter of judgment, balancing the desire to avoid clipping any highlights and also avoiding underexpose of elements in deep shadow – which may therefore be prone to noise when developed in post production.

The following reference scene includes highlight and shadow elements and was shot at ISO 800 at 4.5K resolution.

### UNDEREXPOSURE (~ 2 STOPS)



*ISO 800 - monitor output*

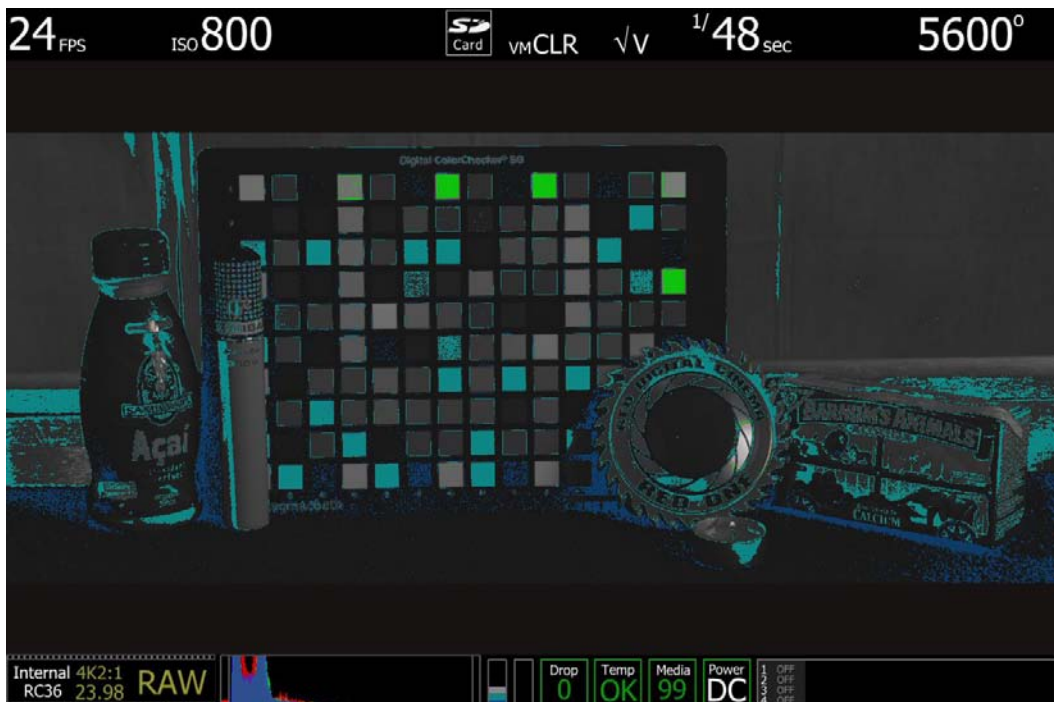
In the image above it is fairly obvious the camera is under exposed. The initial clues are the monitor is very dark, and the histogram is justified to the left. Also note that red bar at the left edge of the histogram and the vertical color stack to the right of the histogram is only at grey. These indicators are saying a significant amount of the sensor's RAW data is “in the noise” and that the peak level of the sensor's RAW data is at a very low level – in fact less than halfway.

# RED ONE® OPERATION GUIDE



*ISO 800 - false color: Exposure*

Select False Color – Exposure: note the √ E icon in the GUI when active. This mode allows us to visualize where in the image underexposure is taking place. These areas are indicated in purple. It's clear those areas are under the matchbox and coin, and between the bottle and cigar holder.



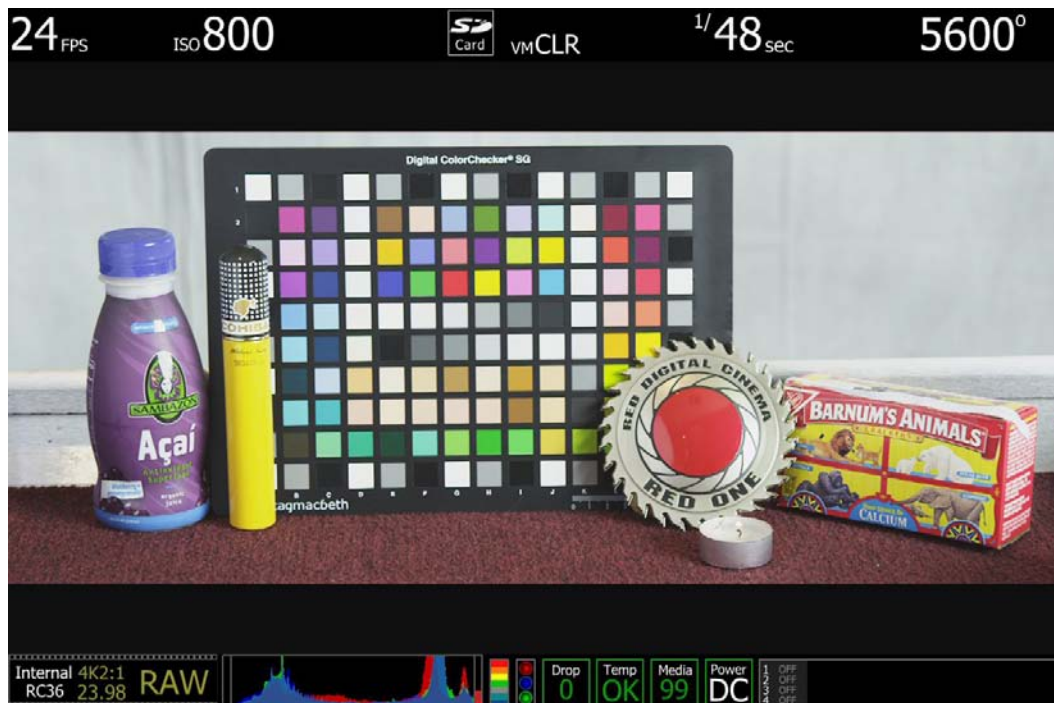
*ISO 800 - false color: Video*

# RED ONE® OPERATION GUIDE

Select False Color – Video: note the  $\sqrt{V}$  icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. As the peak white chips on the test chart are showing up in green and the underexpose areas are showing up in dark blue, this says the monitor path video levels are only ranging between 44 IRE and 1 IRE.

Because the scene is under exposed, when the recorded .R3D file is color corrected in post-production, the scene's highlight information will certainly not be clipped, however the shadow information will probably display with significant noise once pushed to an acceptable brightness.

## OVEREXPOSURE (~ 2 STOPS)



*ISO 800 - Monitor Output*

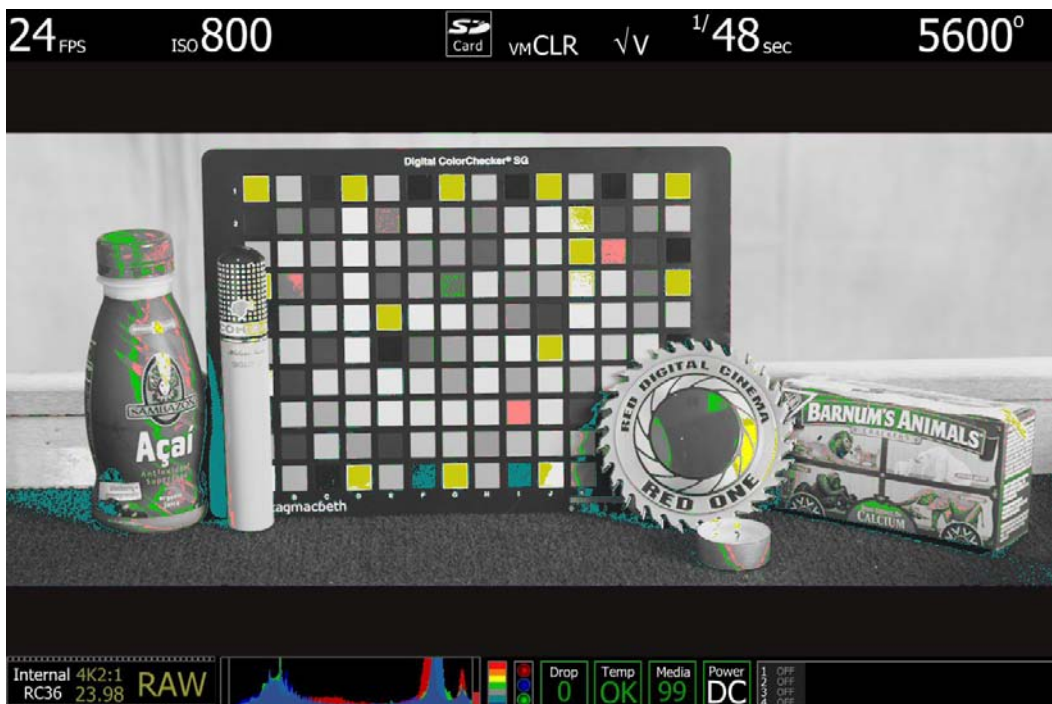
In the image above it is fairly obvious the camera is over exposed. The monitor is very bright and the histogram is justified to the right. Note the red bar at the right edge of the histogram and the vertical color stack to the right of the histogram is showing red plus the three traffic lights to the right of that are all illuminated. These indicators are suggesting that a significant portion of the sensor's RAW data is "at clip", and this clipping is occurring on Red, Green and Blue channels.

# RED ONE® OPERATION GUIDE



*ISO 800 - False Color: Exposure*

Select False Color – Exposure: note the  $\sqrt{E}$  icon in the GUI when active. This mode allows us to visualize where in the image over exposure is taking place. These areas are indicated in red. It's clear those areas are on the highlight on coin, and at the top right edge of the color chip test chart.



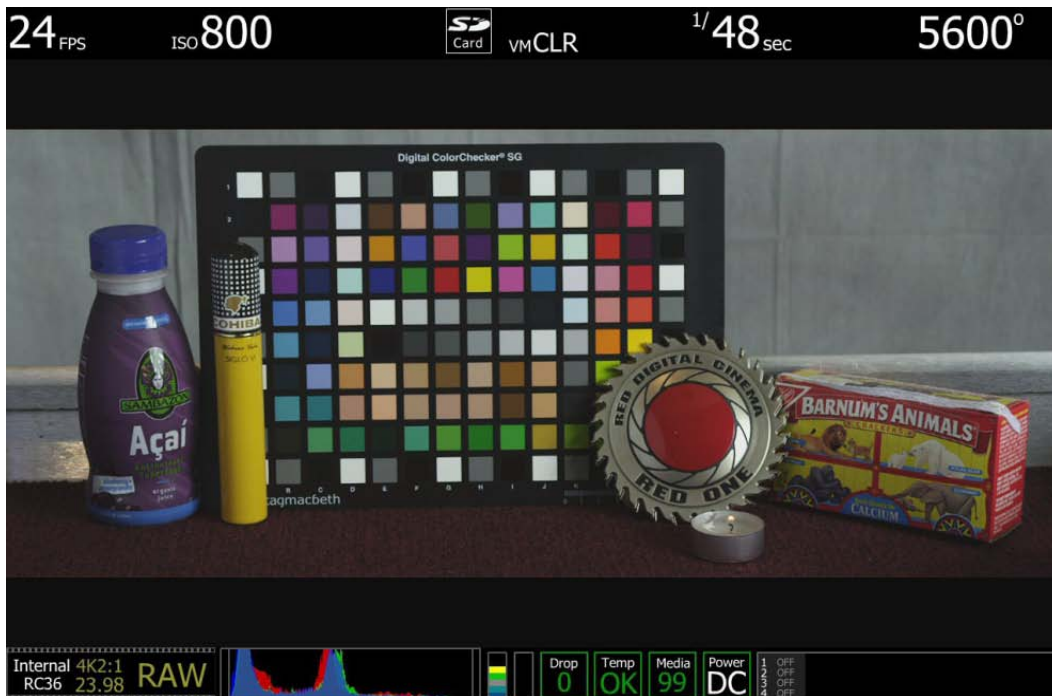
*ISO 800 - False Color: Video*

# RED ONE® OPERATION GUIDE

Select False Color – Video: note the  $\sqrt{V}$  icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. As all the white chips on the test chart are yellow this suggests that a significant portion of the monitor path video is at the maximum legal 100 IRE value.

Because the scene is over exposed, when the recorded .R3D file is color corrected in post-production, the scene's highlight information will almost certainly be clipped, however the shadow information will probably display cleanly once pulled back down to an acceptable brightness.

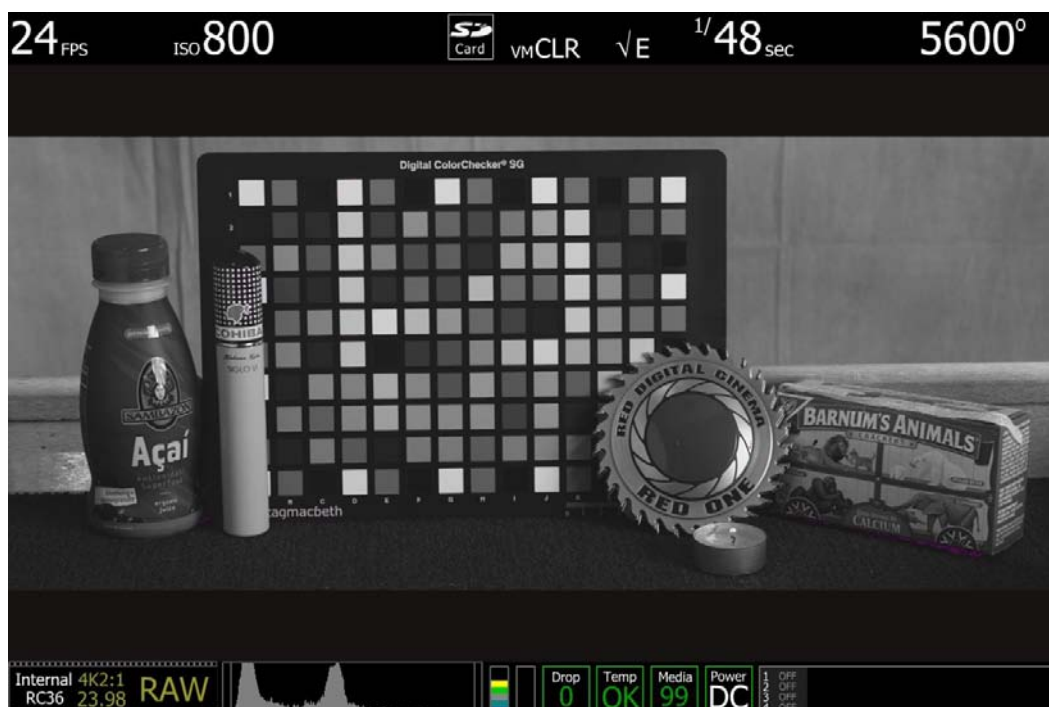
## APPROPRIATE EXPOSURE



*ISO 800 - Monitor Output*

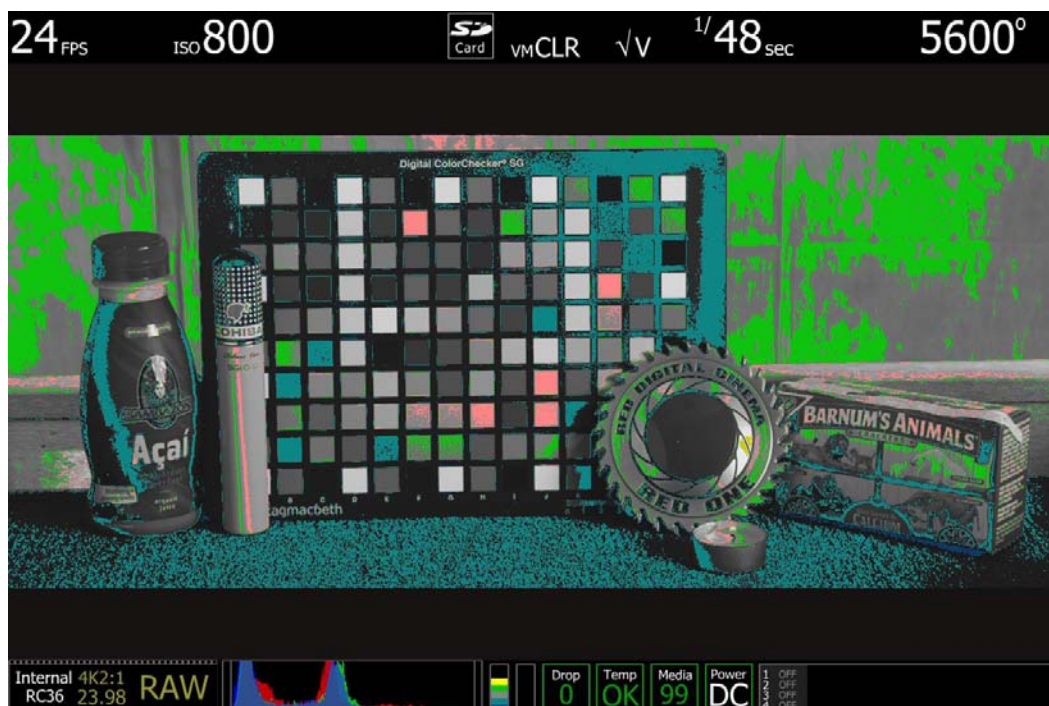
In this image the camera is appropriately exposed for this scene. The monitor is neither very dark nor very bright and the histogram is spread evenly given that there are bright highlights on the coin we wish not to blow out. Note that there is no red bar on either the left or right edges of the histogram and the vertical color stack to the right of the histogram is at yellow. These indicators suggest that there is no significant amount of the sensor's RAW data “in the noise” or “at clip”, and that the peak level of the sensor's RAW data is about 2/3 stop below clipping.

# RED ONE® OPERATION GUIDE



*ISO 800 - False Color: Exposure*

Select False Color – Exposure: note the  $\sqrt{E}$  icon in the GUI when active. This mode allows us to visualize where there is under exposure (purple) or over exposure (red) in the image. In this case there is a very small area of purple under the cracker box, and just a suggestion of red on the highlight on the coin, which suggested that the sensor is appropriately exposed for this scene.



*ISO 800 - False Color: Video*

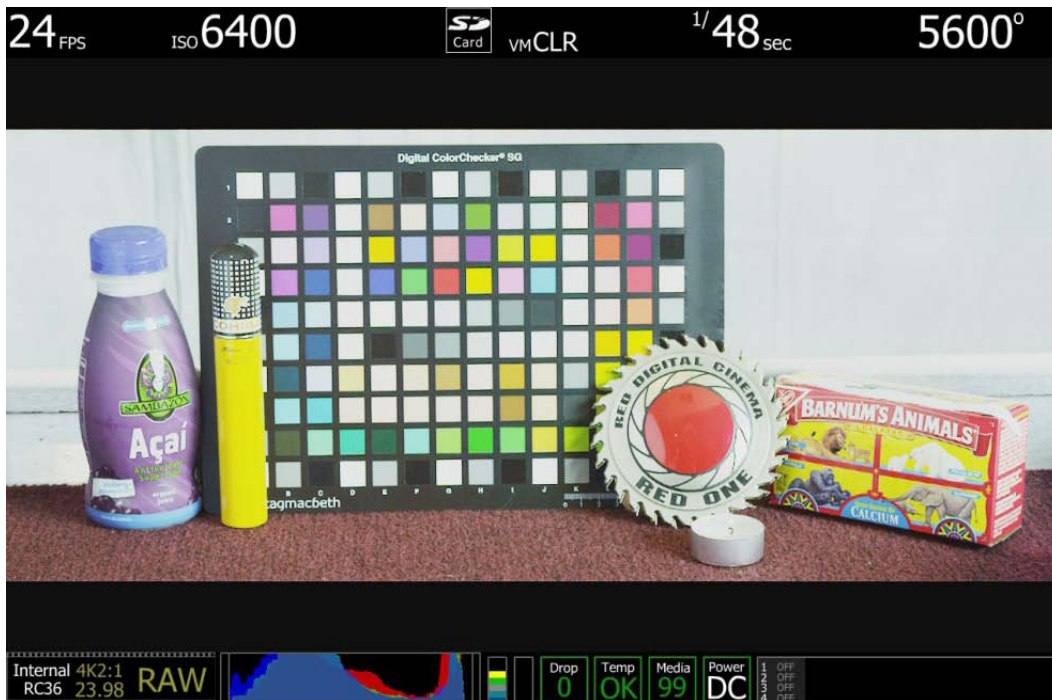
# RED ONE® OPERATION GUIDE

Select False Color – Video: note the  $\sqrt{V}$  icon in the GUI when active. This mode allows us to check the RGB video levels of the scene. The two green squares in the upper right corner of the color chart and green in the background indicate that the scene's mid grey and skin tone elements, plus peak white and blacks are all at appropriate levels.

Because the scene was well exposed, when the recorded clip is color corrected in post-production, sufficient headroom exists for the scene's highlight information to be displayed without clipping, and the shadow information can be displayed without significant noise, even if the brightness of the shadow information is pulled up.

## ADJUSTING THE ISO RATING

In the following two examples, the image exposed at ISO 800 rating have had the ISO rating adjusted first to ISO 6400 and then to ISO 100. Note the although the image and Histogram both adjust to changes in the ISO rating, the sensor RAW meters do not change – they always indicate what's happening at the sensor level and hence where the image is truly in noise or at clipping.



*ISO 6400 - no exposure adjustment*

# RED ONE® OPERATION GUIDE



*ISO 100 - no exposure adjustment*

In these extreme examples it is clear that the RGB domain images are respectively very bright and very dark. The histogram data reflects that, however you can also see that the sensor RAW meters are unchanged. The exposure at the sensor at this point in time is the same. If you choose to close the iris to reduce the brightness of the first image you will be reducing exposure at the sensor – this biases exposure in favor of protecting the scene highlight. Alternatively if you choose to open the iris to increase the brightness of the image of the second image you will be increasing exposure at the sensor – this biases exposure in favor of minimizing noise in the scene shadows.

The technique is similar in principle to re-rating a film stock. With practice the ISO rating can be used as a tool to assist ideal exposure based on the dynamic range identified within the scene.

## APPENDIX G: POST PRODUCTION

RED workflow is quite easy to understand, especially if you have experience with photographic RAW image processing, or shoot 16mm or 35mm film followed by a telecine transfer to a non-linear video editor and on-line conform.

RAW data has a wide dynamic range and color space, so you can freely change the white balance of the footage, adjust exposure and alter highlight and shadow tonality in post-production.

The RED ONE camera records RAW sensor data using wavelet based REDCODE RAW compression to a CF card, REDMAG, RED-DRIVE, or RED-RAM digital magazine. The compressed RAW data is then transferred from the digital media via FireWire or USB-2 to a Macintosh OSX or Windows XP workstation running REDCINE-X post production software. These applications do not directly edit or conform the RAW data themselves, but prepare the RAW data for editing and conforming by RGB domain post-production software applications.

If you are using CF media or REDMAG, copy the clips onto the workstation's hard drive using a RED STATION. If you are recording to a RED-DRIVE, or RED-RAM, it can be directly mounted as an external drive using FireWire if desired which eliminates the media copy step.

In film processing terms, REDCINE-X act as an integrated film laboratory, telecine, and one light color corrector. They convert recorded REDCODE RAW data to RGB video, and provide basic one light image processing and color correction. Using REDCINE-X footage can also be cropped, resized, or repositioned. These functions lessen the amount of time required for color correction or re-framing of shots after the final cut has been completed.

REDCINE-X can also encode 4K or 2K RAW footage into a variety of uncompressed RGB and compressed 4:2:2 video formats. Provided the appropriate QuickTime codec's are available on the host computer workstation, compressed video choices include ProRes, DNxHD, DV100 and M-JPEG QuickTime movies at 1080p or 720p resolution. For film out, multi-media or special effects applications, REDCINE-X may export a sequence of 2K or 4K image files in TIFF, Open EXR, DPX, JPEG, or Photoshop PSD file formats.

Creating 4:2:2 at 1080p or 720p resolution QuickTime movies provides compatibility with the majority of non-linear editing systems.

Depending on the QuickTime movie resolution, material may be taken directly to a broadcast delivery videotape format, or after the editorial decisions have been made, video can be conformed at full image resolution by replacing the lower resolution edit proxy (e.g. 720p at 8 bit quality) with a high resolution 4K, 2K or 1080p image file.

## SOFTWARE TOOLS

RED DIGITAL CINEMA provides a variety of software tools to aid postproduction. For proper color rendition using a Macintosh OSX computer, your monitor should be set to Adobe 1998, or to SMPTE-C display profile. If you use the HD Cinema display profile, adjust the gamma to 2.2.

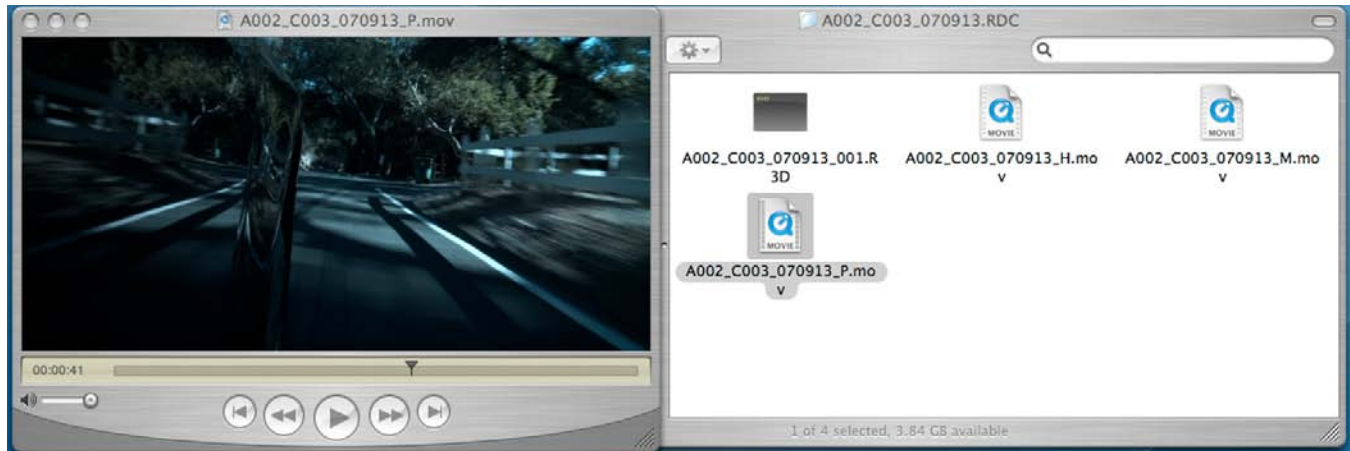
# RED ONE® OPERATION GUIDE

## RED QUICKTIMECODEC

(Use V3.9.0 or higher for Build 30 footage)

**NOTE: V3.9.0 is currently not compatible with Build 30 camera color matrix – therefore camera footage should be white balanced before editing or other image processing.**

The RED QuickTime codec permits REDCODE RAW footage to be displayed on Macintosh OSX personal computers running QuickTime Player V7.4.5 or higher.



Render performance of computers will vary based on CPU speed, number of cores and disk speed. The RED ONE camera, REDCINE-X offers QuickTime reference movies at \_F full, \_H half, \_M medium and \_P proxy resolution. Choose the resolution that is most appropriate to your requirement for playback frame rate on your specific computer. If the footage is to be viewed at distant location – e.g. dailies - export the footage as a standalone movie using MPEG-4 or other low bit rate codec.

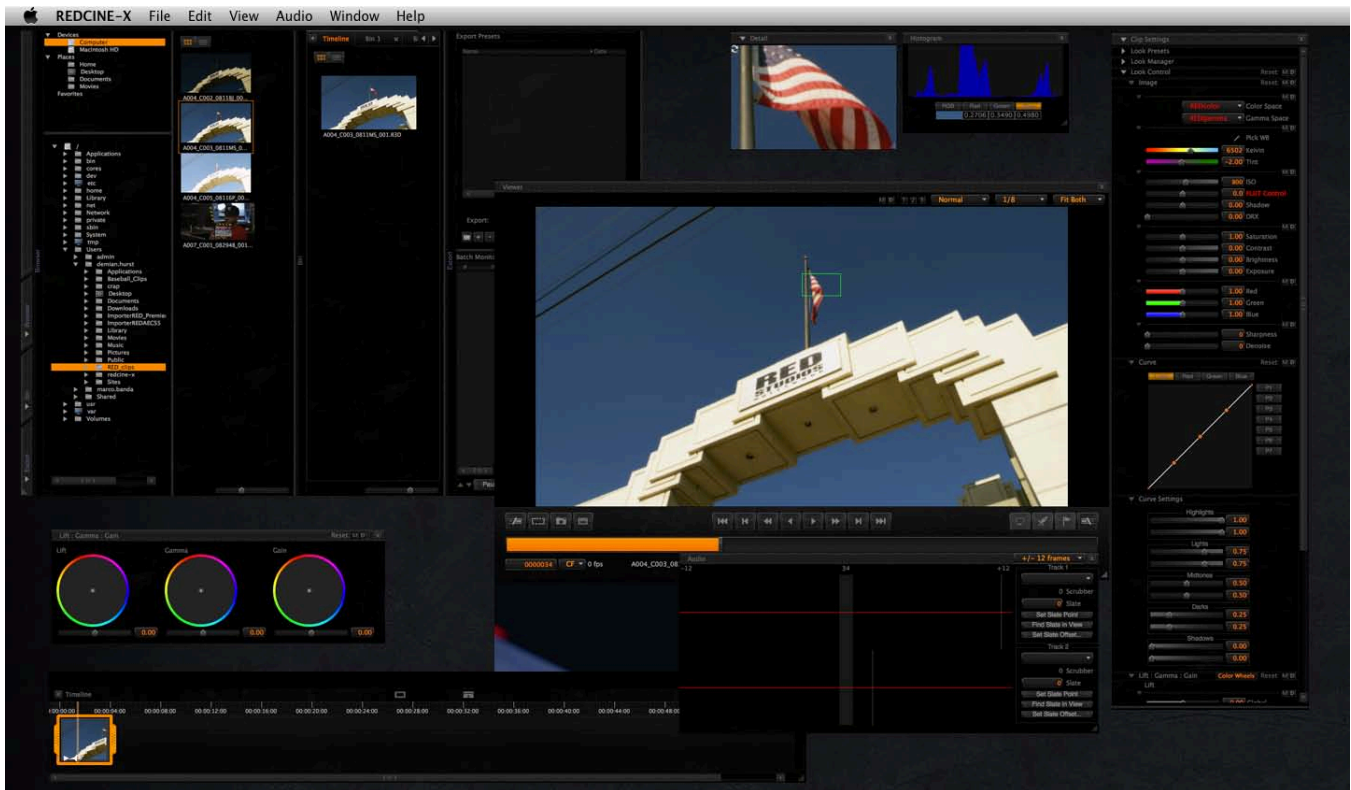
**NOTE: The QuickTime reference movies work by partially decoding the wavelet data, which means that the original RAW recording must be available on a drive accessible to your computer. For remote use, conversion to a standalone movie avoids this issue.**

**NOTE: If an ANAMORPHIC record mode has been selected (2K ANA, 3K ANA, 4K ANA) any video captured from the camera HD-SDI outputs has been stretched 2:1 to illustrate the final 2.40:1 aspect ratio of the final image projection. The actual recorded image is 1.2:1 aspect, and the QuickTime reference movies will reflect that aspect ratio.**

# RED ONE® OPERATION GUIDE

## REDCINE-X®

REDCINE-X is available on Intel based Mac OSX and Windows XP platforms. In addition to performing white balance and one light color correction, REDCINE-X provides image pan/scan, crop and scaling operations. The application can export either a single clip, or a sequence of clips, as 4K or 2K resolution 10-bit DPX or 16-bit TIFF files. REDCINE-X can also render clips as standalone QuickTime movies using specific HD video codecs. As RED ONE shoots progressive scan images, all QuickTime movies created by REDCINE-X are also progressive scan.



REDCINE-X is available for download at <http://www.RED.com/support>. Included with the download is the REDCINE-X Operation Guide to assist with understanding the tools available in REDCINE-X.

## APPENDIX H: POSSIBLE ERRORS, ISSUES AND SOLUTIONS

For errors or issues beyond those listed below, please contact support through our web site at [www.red.com/support](http://www.red.com/support).

### Camera Shuts Down Upon Movement

Battery is not seated properly to the battery plate. Disengage and reengage the RED-BRICK to the BATTERY PLATE.

### Image Looks Soft

Re-adjust back focus and make certain the lens is properly collimated. Refer to [BACK FOCUS](#) under BASIC OPERATION.

### Menus Display Properly on LCD or EVF But Not on External Monitors

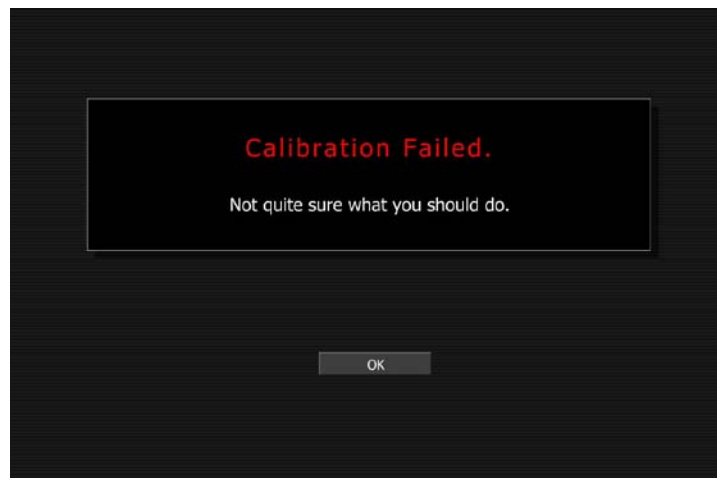
If after connecting the camera to an external monitor and the camera display is not shown completely on the monitor display, go to MONITOR under SYSTEM MENU CONTROLS and try the following:

- Select [PREVIEW](#) and change setting between MENU [DVI] or VIDEO [720p].
- Select [PVW REFRESH \(FORMERLY HD-SDI\)](#) and change setting between 50.00 HZ or 59.94 HZ.

**NOTE:** If both a RED EVF and RED LCD are present, the HD-SDI and HDMI outputs will be forced to 1280 x 720 (with Surround View) irrespective of the Preview Output parameter setting. Menus or frame guides will not appear.

### Error Message: Black Shading - Calibration Failed – Not Quite Sure What You Should Do.

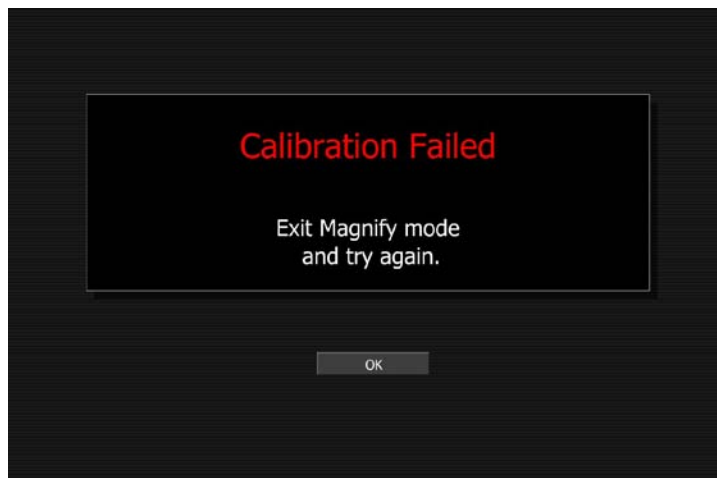
If the CF card or REDMAG installed in the camera is full or is removed during the Black Shading Calibration, the following error will be displayed:



Check recording media/connections and reattempt Black Shading. If necessary, save media files to computer, reformat CF card or REDMAG and perform the Black Shading Calibration again. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

## **Error Message: Black Shading - Calibration Failed – Exit Magnify Mode and Try Again.**

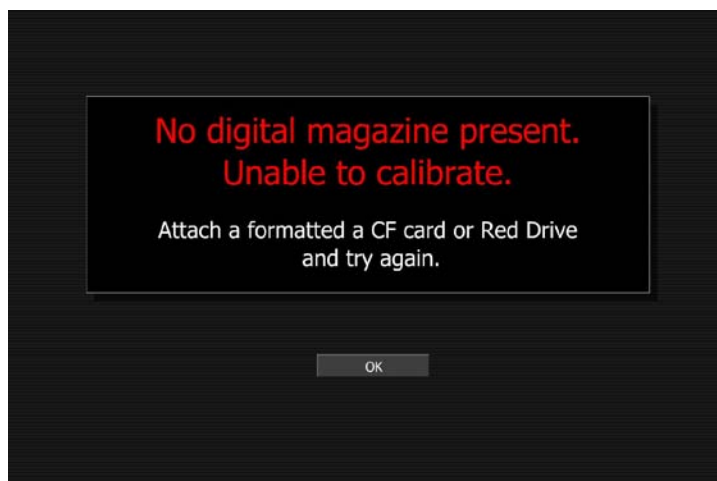
If the camera is in Magnify mode when attempting to perform a Black Shading Calibration, the following error will be displayed:



Select OK and exit Magnify mode. Attempt Black Shading again.

## **Error Message: Black Shading – Unable to Calibrate.**

If a formatted CF card or REDMAG is not installed in the camera when attempting to perform a Black Shading Calibration, the following error will be displayed:



Connect formatted CF card or REDMAG to the camera and perform the Black Shading Calibration again.

## Error Message: VALID SETTINGS (Invalid Settings)

Establish the maximum PROJECT settings for the media you are using and change the settings accordingly. Refer to BASIC OPERATION > [PROJECT SETUP](#).



## Error Message: SATA\_TRANS\_FAULT

The camera is detecting a communications fault between the camera and drives (RED-RAM or RED-DRIVE). The fault it has detected may or may not be severe enough to cause corruptions on the clips, so it is highly recommended that you review the R3D files. Try to narrow the fault to a specific RED DRIVE or DRIVE CABLE, and contact RED Support for further troubleshooting at [www.red.com/support](http://www.red.com/support).

## Error Message: Record Error: NO\_DIGMAG

No media is being detected. Reattempt to mount, check connection and CF/REDMAG pins in Side Module, power cycle, or try another media.

## Error Message: WARNING! Media Removed Prior Unmount Data Integrity Risk

Media needs to be removed properly. Use the dual key command UNDO+EXIT, or the menu option SYSTEM > MEDIA > UNMOUNT. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).



## Error Message: The CF Card Has Not Been Speed Verified For Use on This Camera. Only 2k Resolution Recordings are Possible. There is an Unquantifiable Risk of Drop Frames.

This may occur if you are using Non-RED CF cards and/or you have a damaged CF card or REDMAG.

## Error Message: Record Error: NO\_MEDIA\_PATH

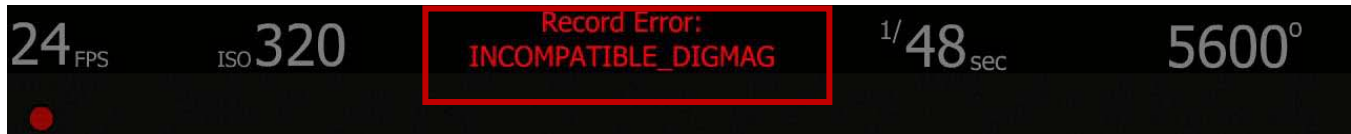
When you have a card in the camera that is reading unformatted and you should continue by formatting the media. Refer to [APPENDIX B: MANAGING DIGITAL MEDIA](#).

## Error Message: Incompatible Project / Record Error: INCOMPATIBLE\_DIGMAG

The following error may be displayed inserting a CF card or REDMAG or connecting a RED-DRIVE or RED-RAM (the camera LCD will display DISK INCOMPATIBLE):



When this error is present, the camera will not record and will display the following message at the top of the screen (the camera LCD will display INCOMPATIBLE\_DIGMAG):



This may be caused by one of the following:

- The camera settings were changed while the media was removed and/or disconnected.
- The media was formatted on a different camera with different settings.

To resolve this error, connect the CF card, REDMAG or RED-DRIVE /RED-RAM to a computer and save the files from the media to the computer. Then you can either erase the CF card or RED-DRIVE /RED-RAM using the computer or format the CF card, REDMAG or RED-DRIVE /RED-RAM using the camera for which you want to use the media. Make sure that you establish the original time base for the media's project or reformat media.

**Error Message: The Magazine Formatting Failed – The Active Drive (Internal) is Unmounted. -Please Re-connect to Format.**

If when selecting FORMAT, camera LCD displays “FORMAT FAILED” and the external monitors display the message below.



Select OK and try again. If error continues, unmount media, install again and repeat format procedure.

**Error Message: The Magazine Formatting Failed - The magazine is not fast enough to support the current project. Please change the project settings before formatting this media.**

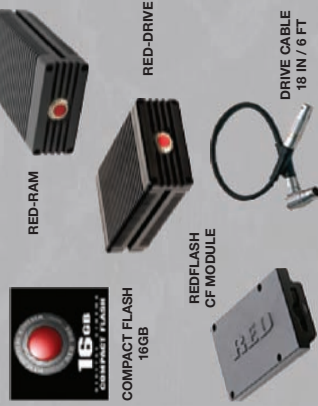
Check to make sure you have the valid PROJECT settings for that particular piece of media. Refer to BASIC OPERATION > [PROJECT SETUP](#).

**Error Message: Record Error: OUT OF SPACE**

Record Error: OUT\_OF SPACE displays when 2 percent or less media is available for recording. Media is full and files should be downloaded and formatted or different formatted media should be connected.



## DIGITAL STORAGE



## ADDITIONAL OPTIONS



## MONITORING



## POWER



## RED ONE CAMERA BODY



## LENSES



## LENS MOUNT ADAPTERS



## HANDLES



## MOUNTING



**RED ONE™**  
MYSTERIUM & MYSTERIUM-X

TITLE:

**ACCESSORY  
OPTIONS**

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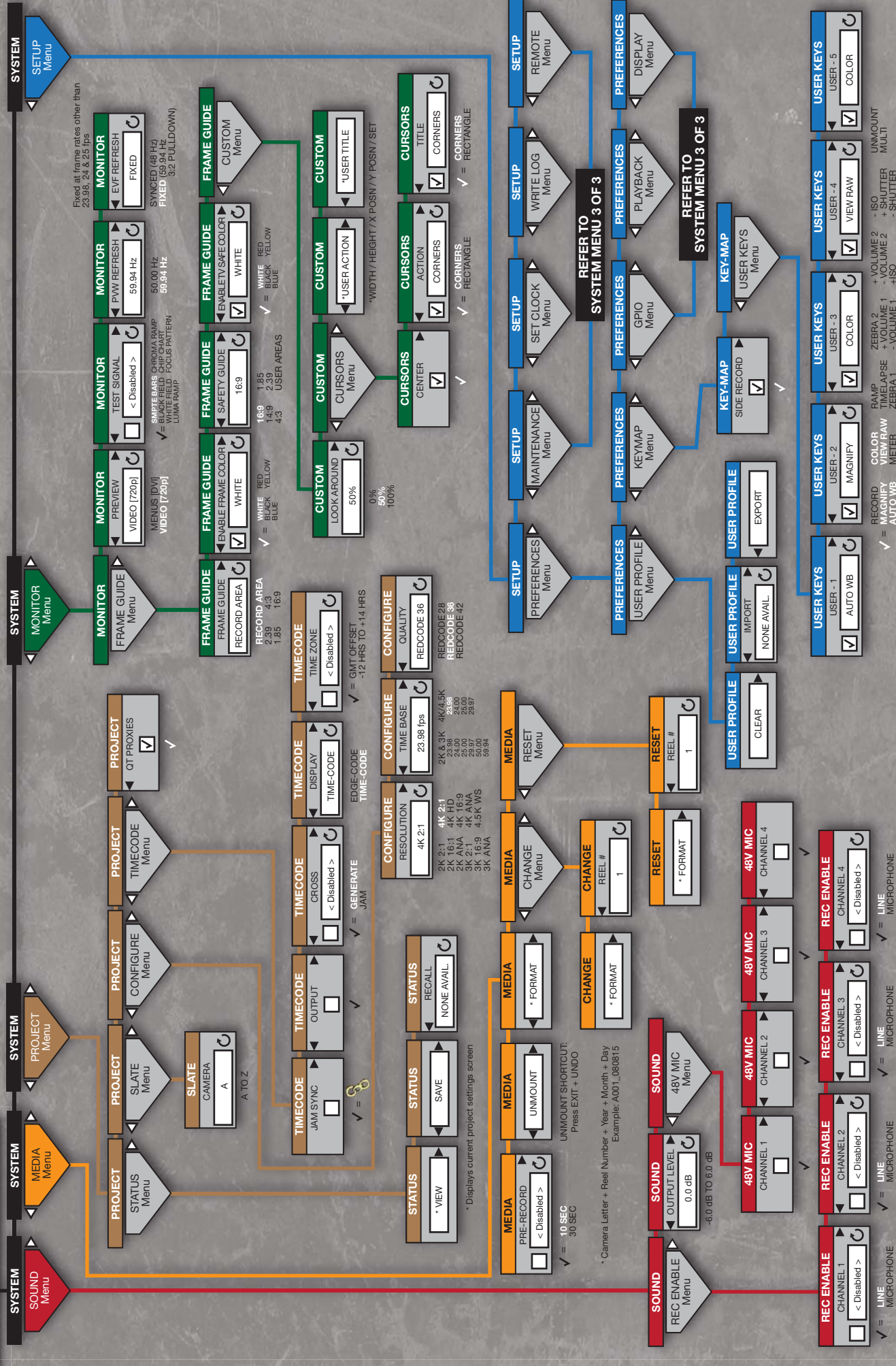
SHEET 1 OF 1

REV  
**A**

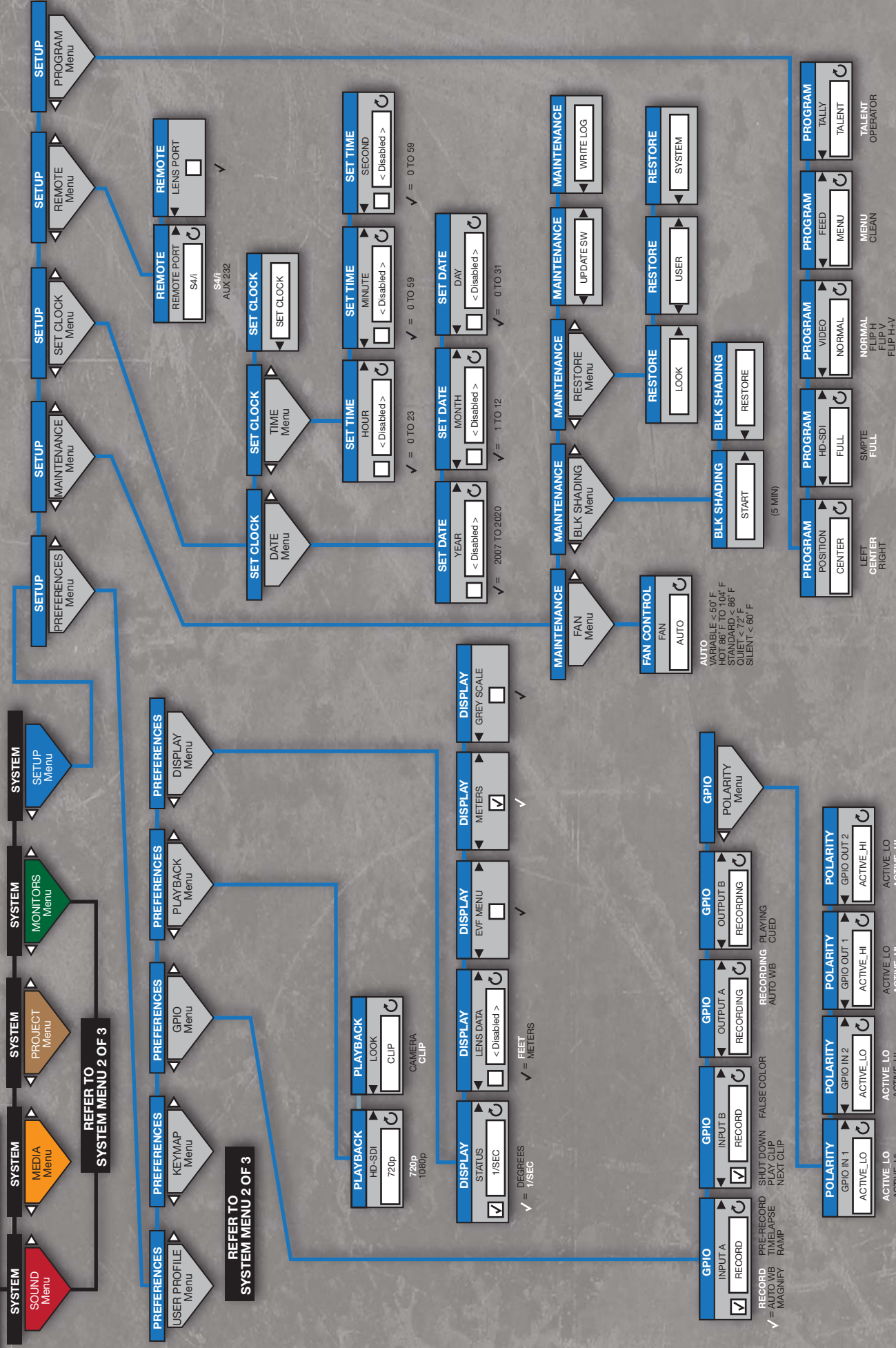
**VIDEO**  
**MENU BUTTON**



DEFAULT VALUES ARE DISPLAYED IN WHITE



DEFAULT VALUES ARE DISPLAYED IN WHITE





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